continental

film review
for the aware audience

june 1969
50c

CONTINENTAL FILM REVIEW JUNE 1969

Published and printed in Great Britain monthly since November 1952

Page 2. News and Notes
Page 3. Aurora — from Belle per un'Ora
Page 4. Oberhausen by Peter Cowie
Page 5. A new Bunuel
Page 6. Gangsters' Girls
Page 7. Joe Caligula
Page 8. Erotique
Page 9. Liv Ullmann and Per Oscarsson on the international scene
Page 10. Notes from Belgium and Holland by Albert Steeman
Page 12. Richard Balducci's L'Amour. News from France
Page 13. Pierre et Paul
Page 14. Girls from Sweden
Page 16. Virgin Island
Page 18. Wajda's New Film and a New Polish director
Page 20. Italy — New and Old Guard
Page 22. Galileo
Page 23. Satyajit Ray's Goopy Gayen Bagha Bayen. The film has been invited to the Berlin Festival next month
Page 24. Pasolini's Porcile
Page 26. What's Happening this month
Page 28. Sai che cosa Stalin alle Donne?
Page 29. Susan Sins Again
Page 31. CFR Book Service

CFR SUBSCRIPTION RATES

All countries 2nd class surface mail.
6 months — 15/- (USA $3.00).
12 months — £1.10.0 (USA $6.00).
By Air Mail. 12 months:
Europe £2.8.0. USA & Countries outside Europe £3.14.0 ($12.00).
Australasia, Pacific & Far East: £4.0.0 ($13.00) postage included.
EURAP PUBLISHING CO. LTD.
71 Oldhill St., London, N.16.

Second Class Postage Rates paid at New York, N.Y.

Printed in Great Britain by Letraprint Company, 71 Oldhill Street, London, N.16, for Eurap Publishing Co. (London) Ltd., 71 Oldhill St., London, N.16. Tel. 01-806 7368.

COVER (and Page 3) From "Belle per un' Ora" directed by Fabio de Agostini.

this month

Cannes opens the major Film Festival circuit on the eighth and looks like being the busiest event of the year what with the main competition, the National Days held at three cinemas, the Critics' Week and more than sixty films d'auteurs being shown at the Rex cinema.

A full report will appear in next month's issue — at the moment some films that catch the imagination are Volker Schloendorff's Michael Kohlass, the Rebel (Germany); Bo Widerberg's "Adalen 31" (Sweden); Aleksander Petrovic's "It rains in my Village" (Yugoslavia); Vojtech Jasny's "Moravian Chronicle" and Schorm's "End

Below: Yves Montand and Irene Papas in "Z" a powerful drama. "In writing Z" says author Vassili Vassilikos, "I wanted to show — more than the actual case of Z — the mechanism of political crime in our time."

of a Priest" (both Czechoslovakia) and from France: Costa Gavras's "Z" (the official entry) and invited are Louis Malle's moving documentary "Calcutta"; Pierre Etaix's new comedy, "Le Grand Amour" and Eric Rohmer's "Ma Nuit Chez Maud."

PROBABLY ONE of the best examples of graphic artist into film-maker is Stephen Dwoskin who won the Solvay Prize at the Knokke Experimental Film Festival and who had an exhibition of paintings on at the Redmark Gallery some couple of months back.

An American, living in London these past three years and teaching at the London College of Printing, his paintings, no less his films, have a fluid sensuality that takes the traditional concept of the nude into the realm of movement and reality. An evening of his films takes place May 7th in the New Cinema Programmes. Also arranged by this club this month are "The Chelsea Girls", "La Collectionneuse" "Weekend", and "Orgy of New Underground Movies."

Above: The Gran Premio Leone di San Marco awarded to Studio Vista at Venice for the best collection of books on the cinema. PHOTO: P. Hirst-Smith.

THREE MORE BOOKS are to hand from Studio Vista: David Robinson's The Great Funnies (Pictureback 12s. 6d); Broads by Ian and Elisabeth Cameron (Movie Paperback 10s 6d) and Antonioni by Ian Cameron and Robin Wood.

"The Great Funnies" is an excellent account of film comedy both as to its many illustrations and the lucid, thoughtful text. "Broads" is an amiably written collection of biographical material and comment on those ladies of the screen (mainly American) who are fascinatingly not as nice (some or all of the time) as they might be. "Antonioni" is essentially Ian Cameron's study that was published in 1963 brought up to date with two studies of the colour films, "Il Deserto Rosso" and "Blow Up" by Robin Wood.

rio results

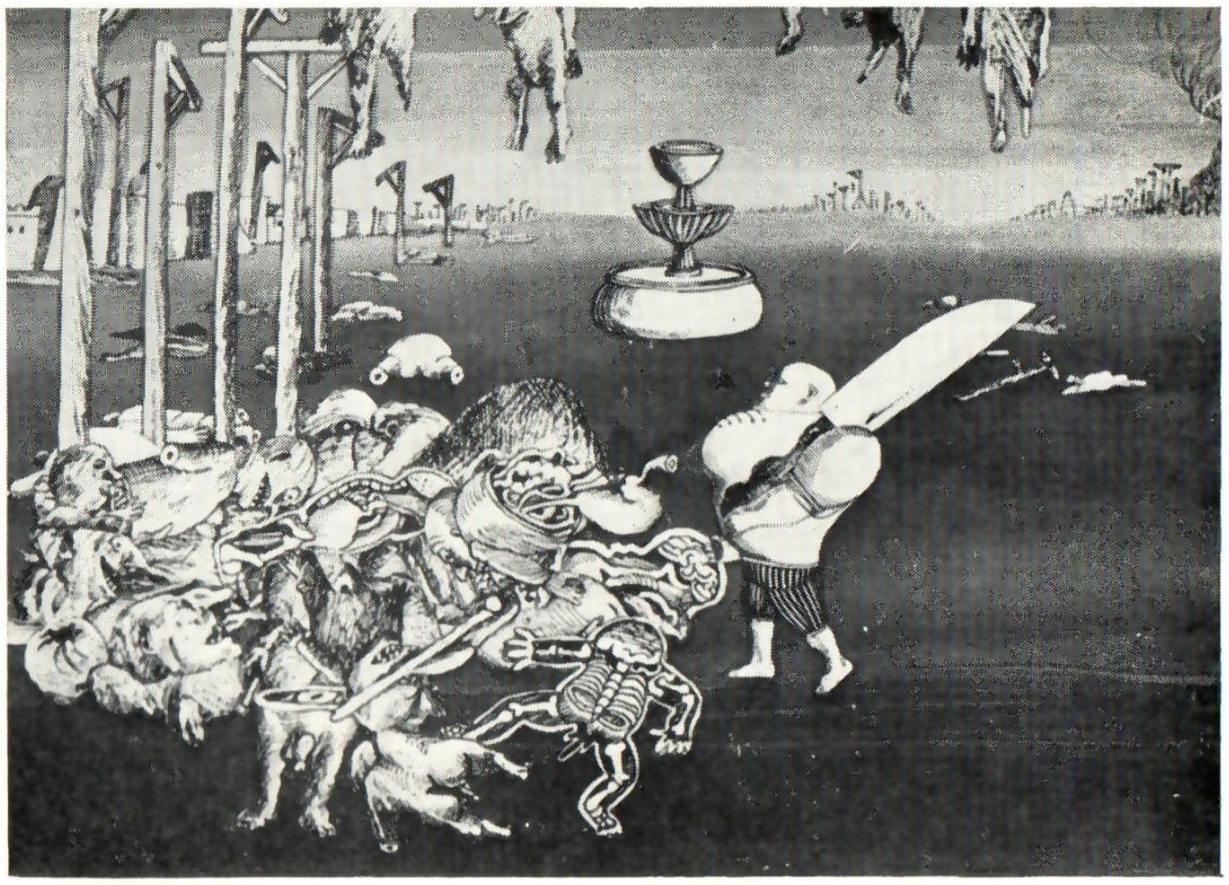
Winner of the main prize, the Golden Seagull, was Leopoldo Torre Nilsson's "Martin Ferro" (Argentine). Best actress was Mia Farrow for her work in "Rosemary's Baby" and "Secret Ceremony"; best actor — Amidou in Lelouch's "La vie, l'amour, la mort"; best direction — Jacques Deray — for his "La Piscine; a special jury award for its collective interpretation to Mike Sarne's "Joanna."

STANDARD 8 FILM PROJECTOR PLUS FREE 50ft GLAMOUR FILM

Ideal projector for showing home movies — either in colour or black and white, anytime — anywhere. Operates on four U. 11 batteries — gives sharp brilliant pictures — shows still frames — has adjustable speeds, fast rewind and its own built-in MINI SCREEN. For a limited period only we are offering this fantastic projector PLUS one 50ft 8mm Glamour Film — for ONLY 79/6 POST FREE Satisfaction Guaranteed — Delivery by return of post. Send remittance to:

JASMIT PUBLICATIONS (Dept. CFR) 42, Station Road, PADIHAM, Lancs.

Right: From Nicola Majdak's and Borislav Sajtinac's "The Spring of Life" (Yugoslavia).



OBERHAUSEN

by peter cowie

Tendencies towards abstraction, erotica, and television-type reportage were all marked at the Oberhausen Short Film Festival this year. Out of 150 entries there were probably a score of high quality films, but these were hard to choose when watching with the liveliest audience on the festival circuit. A hard core of students boo-ed hooted, and played musical instruments at the slightest excuse. Sometimes they were right. But mostly they were intolerant and naive to a degree. For example, during Jerzy Ziarnik's fascinating documentary on Wajda, shooting some sequences for "Everything for Sale", they made it virtually impossible to follow the English commentary which, for once, seemed to have been lucidly and intelligently related to the problems of a director in the midst of filming.

The last barriers of censorship were breached at the festival. We had a Belgian film that showed a man being castrated by a girl and his penis flung into a jar. We had an American film called "Bitter Grapes", in which a man is given a lift by a nun in a sports car and fed by her until he is nearly bursting. She then dons a nurse's uniform and proceeds to massage him vigorously so that he is sick all over the floor and into the camera lens — in glorious colour, of course. And we had Stephen Dwoskin's "Take Me", a 29 minute study of a an amply proportioned girl rhythmically seducing "the camera" and becoming covered with greasepaint from head to toe in the process. Another Belgian entry, "Little Red Riding Hood and the Time-Bomb", consists mainly of still photographs of a couple making love while Maria Callas sings solemnly from Verdi, and it all ends in a pretentious and predictable explosion. But there were some films that used an erotic atmosphere to light and amusing effect. "Paint", for instance, is an American documentary on the substance and nature of — well, paint. The commentary is slow, sober, and informative. But the visuals show a nude girl being decorated with immaculate whorls of colour by her lover-artist until she looks like a Carnaby Street shopping bag. Another attractive girl, very like Agneta Ekmanner, is at the centre of Julius Matula's Czech film "What Do I Know About It?" As some boys listen to beat music, one of them has a wish-fantasy about disrupting a couple as they court in a forest. He tries desperately to seduce the girl . . . There's something very western in the casual sensuousness of the tale, and the fights and embraces are exaggerated just a little bit so as to suit the dream-like mood.

Another Czech entry, "... And Be Good", directed by Peter Solan, has a more nightmarish quality, recalling that Oberhausen prize-winner of a few years ago, "Jozef Kilian". A girl is closely guarded in a room. Her captors are unseen. Then she is told to dress and a blindfold is tied around her head. Unexpectedly, she is taken outside and released. As she walks away, unable to believe her good fortune, one automatically finds a parallel with last year's events in Prague. Is the girl a personification of a new, free Czechoslovakia, freed at last but kept under surveillance?

Far less ambiguous was a major prize-winner, "Allied By Election", a crisp and exciting cinéma verité narrative of the meetings and political manoeuvres of March 1968, when Novotny was edged out of power and Svoboda was at last elected President of Czechoslovakia. This has tremendous historical value, and it marks the first time in a Communist state that television cameras have been allowed unrestricted access to cabinet meetings and behind-the-scenes conversations at the very highest level of government. The film is not outstanding from an aesthetic point of view, but it deserved its award just for being at Oberhausen.

The Yugoslav documentaries were very good, quietly intent on their subjects and completely free of the cheap titillations included in so many other national entries. Lordan Zafranovic's "Afternoon" is a mood piece, summoning up the lethargy of a summer afternoon in Split. An exhausted bird lies panting on the hot stone wall and a man, bored to distraction in the torpid heat, sits on his balcony and tries to shoot the creature with his air gun. A little boy grins inanely and taunts him all the while. In the

Left: From Guido Henderickx "Little Red Riding Hood and the Time Bomb".

background, an old crone climbs stair after stair. A naked blonde girl draws the blind of her room and returns to her lover. Everywhere whiteness predominates, a glaring whiteness that presses and twists people's faces into bitter caricature. The rhythm of the film is beautifully controlled.

The cartoons from Yugoslavia were equally fine. Zlatko Grgic's "Twiddle-Twaddle" is well up to his usual standard, tracing the indestructible progress of a little worm as it twangs along to the sound of a Jew's harp, taking the shape of one queer animal after another. Dusan Vukotic's "Opera Cordis" (also from Zagreb-Film) focuses on a jealous man who tries to wrench open a woman's heart. His discovery of another lover inside the heart promotes a tremendous battle, but Vukotic's genius figures best in the "mechanics" of the operation, as the heart takes on a force of its own and eventually turns on its ravager with its string of veins proving a deadly weapon. As in his previous film, "A Stain on His Conscience", Vukotic combines live-action shots with dazzling animation.

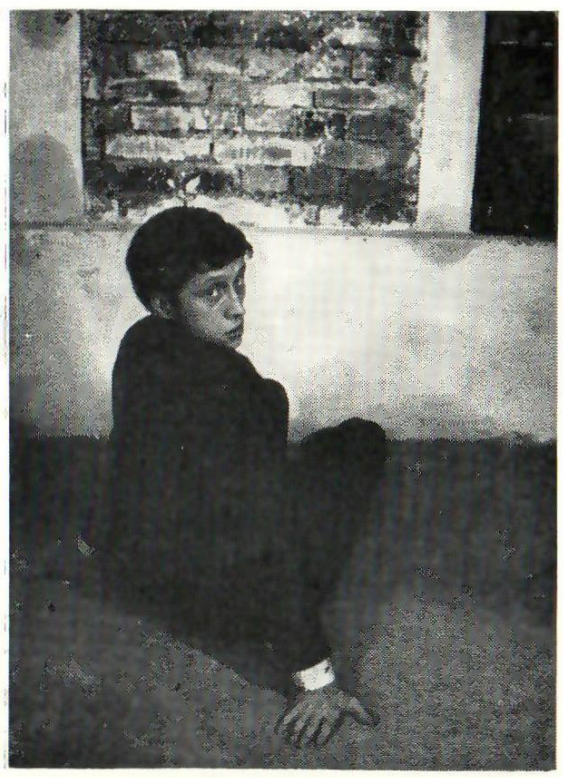
If "Opera Cordis" is a technical tour de force, then Nedeljko Dragic's "Passing Days", which won a prize, is a tour de force of black humour. The deft, casual draftmanship once again suggests Dragic's experience as a newspaper cartoonist.. Here he watches an unfortunate individual who is driven from pillar to post by everyday life — police bursting in to beat him up, his furniture turning hostile, and even his desire to commit suicide frustrated. The film spills over with gags, and "Passing Days" has twice as much invention as the average "Tom and Jerry". Oddly enough, the Czech film-maker Jan Svankmajer took much the same theme for "The Flat", another prize-winner, though here the man is seen in live-action, trapped in a room where all his familiar utensils begin to attack him with perverse, almost human glee. A hermetic work, infused with the spirit of Kafka.

Perhaps the most frightening film of the festival, and also the most impressive début picture, was Pascal Aubier's "Monsieur Jean-Claude Vaucherin", a long, meticulous study of a schizophrenic living what he believes to be a normal life in a mental institution. The irony is that for at least half the film the audience does not realise that Monsieur Vaucherin is deranged. He seems rather petty and too precise for comfort, but his characteristics are those of so many of us, magnified or distorted just that tiny bit. There are echoes of Franju here, and Aubier's approach, which never manipulates our view of this unfortunate man, arouses a deep sympathy.

Both this French entry, and the U.S. parody of Ingmar Bergman's films, "The Dove", should have won awards. "The Dove", directed cheerfully by George Coe and Anthony Cover, embraces all the famiiiar elements of Scandinavian cinema — the rollicking accordeon music, the louring skies, the hints at incest and other perversions. It also uses an ersatz Swedish, which is perfectly faithful to the inflections and rhythm of real Swedish but to an English audience is very funny. Phrases like "pitchblackska" are interpreted by the sub-titles as "the night is dark" and so on. Even the Swedes like this film, and that speaks volumes for its quality.

The Dutch films were disappointing especially Barbara Meter's "Family Nasdalko on the Beach", an obscure

Continued page 27



Far left: A parody of Bergman's "Seventh Seal" from "The Dove."

Left: From the prize-winning "The Room."

a new bunuel

MOST INTERESTING speculation in Paris at the moment is whether Ingrid Bergman will agree to play in the film version of Oscar Panizza's comedy, "The Council of Love" which Luis Bunuel would like to make. The play has been appearing now at the Thêatre de Paris for just over a month and has caused something af a scandal with both public and critics being described as "the most scandalous, the most irreverent, the most obscene play of the century."

Perhaps attracted by the open anti-clerical tone of the comedy Bunuel has let it be known that, despite this he would not be afraid to make a film version.

Counting on the collaboration of Lars Schmidt, the producer of the play and the husband of Ingrid Bergman, Bunuel has asked directly if the Swedish actress will accept the role.

Lars Schmidt has now been to the U.S. for two reasons — to raise the capital for the film and to persuade Ingrid Bergman to take the role.

Right: From Bunuel's, "La Vole Lactée."

GANGSTERS' GIRLS

"JUST BECAUSE a girl has sexual relations with a felon, this does not mean that she's a bad person" write the authors of "Broads (see Books page 2).

Indeed it is the tradition that girls of Le Milieu have basically hearts of gold beating beneath their box-office bosoms.

All the girls, of course, are not actually working in Le Milieu; some make their acquaintance with it either accidentally or, more usually, through their attraction for a rugged customer who turns out to be a racketeer — as in "Les Traquenards". **(Page 8)**

Below: A gangster wants a secret wrung from Anna Gael in "Where the Action Is" and is none too gentlemanly about it. (Birmingham Cinephone)

Below: A splendidly with-it attired Joanna Shimkus at the wrong end of a gun in Robert Enrico's "Ho."

Joanna plays Benedite, a society girl who falls for a man, Ho (Jean-Paul Belmondo) whom she believes to be a racing driver.

Unfortunately he is the chauffeur of gangsters who believes he can do just as well as a hold-up organiser himself.

Despite her disillusion the girl stands by him but, in the real tradition, loses everything and Ho, after a fiasco of a job, has to surrender to the police.

After the spate of Italian 'westerns' there now comes the Italian 'gangsters' in which the celebrated American twenties are evoked. "Gangster Love" and "La notte dei gangsters" are two forerunners. Left: Vittoria Solinas (sister of Marisa) in the latter film.

Above: Two scenes from Jose Benazeraf's "Joe Caligula."

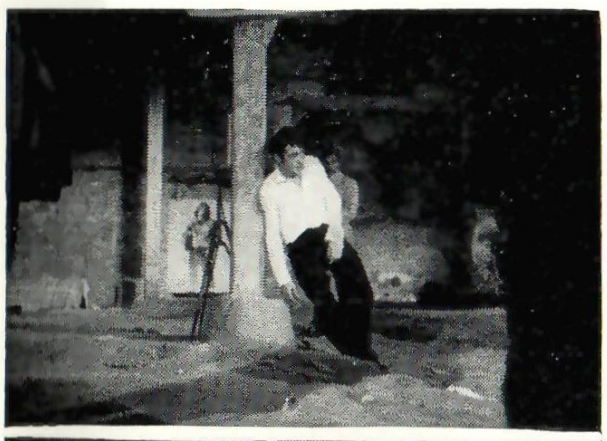
joe caligula

José Benazeraf's "Joe Caligula" (which was given two performances at the Paris Cinématheque in an "Hommage à Benazeraf" organised by Henri Langlois) is basically a conflict between the young and the old generation of Parisian gangsters and is a reflection of events which took place in 1963.

Joe Caligula (Gérard Blain) comes from Marseilles with his gang to take over the Paris scene. Using his charm he persuades the widow (Ginette Leclerc) of a Parisian crook to give him the names and weaknesses of the leading racketeers.

Joe's extortion system is applied to one after the other in violent terms by his young gang, sure of their toughness, but their turn is to come.

Below: Joe Caligula (Gerard Blain) is trapped and shot down.



Right: Night club sequence from "Joe Caligula."

Right: Anna Gael as Agnes and Claude Charney as Claude in "Traquenards Erotiques", to be released here soon as "Erotique."

Below: Anna Gael and Hans Meyer as Varen in "Erotique."

EROTIQUE

(traquenards erotiques)

Below: Roland Lesaffre and Renate Wolfe in "Erotique."

VAREN AND BOB are two crooks hunted by two gangsters, the Corbeaux brothers. In a car chase their car catches fire but they escape and hitch-hike back to Paris with an attractive girl called Agnes who makes an impression on Varen.

In Paris they ask a racketeer (Georges) to help them leave Paris. He tells them they have a deal if they can find some girls for his racket.

Bob is agreeable but Varen wants to steer clear.

Varen meets Agnes again and the two are attracted to each other and when Varen gets involved in a shooting he escapes and stays with the girl.

Georges meets Agnes through Varen and when the opportunity presents itself tries to rape her. Agnes cracks the crook over the head with a bottle and flees leaving him bleeding. Her flight ends up on the Normandy coast where a poet, living in solitude, takes her in.

Finally Agnes decides to return to Paris to find Varen. But Varen is killed and she is caught up in the organisation and would have been sent out of the country with other girls but for the intervention of Claude, the poet, who comes to Paris for her.

liv ullmann - per oscarsson

on the international scene

IN 1966 PER OSCARSSON won the Cannes acting award for his role in "Hunger," a Danish-Norwegian-Swedish film. He will shortly be seen in "Night's Bread", this time a completely Norwegian production, the largest yet attempted by this small but ambitious industry.

"Night Bread" is directed by Arne Skouen, Norway's sole living director of international reputation, and he also adapted the script from Johan Falkberget's four novels of Norwegian mining life. Falkberget died in 1966 at the age of 96 and is one of his country's greatest authors.

The first of the four novels is "An-Magritt," the name of a 17th century heroine who fought social injustice among copper miners near Roros and fell in love with Johannes, a Saxonian mining expert.

An-Magritt is played by Liv Ullmann who spent her childhood in the Trondheim area, north of Roros, and who will have, for the first time, the opportunity of speaking her local tongue in a film. She read Falkberget's books as a girl and says she has always hoped to play the role of An-Magritt either on the stage or screen.

The story tells of how young An-Magritt, born out of wedlock, matures from a crude, but beautiful, ox span driver freighting copper ore to the smelteries, into an early spokesman for the re-awakening Norwegian nationalism which more than a hundred years later resulted in the freeing of Norway from 300 years of Danish supremacy.

She also fights for the miners in their continuous struggle for better prices from the foreign mine owners. Giving her a helping hand is the Saxonian Johannes, (although he is in Norway as a representative of the mine owner residing in Amsterdam). Another man supporting An-Magritt is the so-called coal bailiff Hedstrom, a mystical Swede played by Per Oscarsson.

When starvation threatens the miners one particularly harsh winter, An-Magritt leads a delegation of protesting miners and farmers on horseback to the provincial capital of Trondheim, where she succeeds in persuading the chancellor to distribute emergency grain and other foodstuff to the miners.

Besides a number of outstanding Norwegian players in the supporting roles Sven Nykvist is in charge of the camera and P.A. Lundgren the sets — both famous for their work with Bergman.

Since her meeting with Ingmar Bergman Liv Ullmann has become an international star but this has not been simply the result of the three major Bergman films she has played in ("Persona", "Hour of the Wolf" and "The Shame") but the fact that she had already had an intensive stage training.

Norwegian (but actually born in Japan), when she was eighteen (she is now twenty-nine) she went to a drama school in London and then worked for three years at a provincial theatre in Norway.

This was followed by four years at an Oslo theatre before she was put under contract with the National Theatre, Oslo.

She played in several Norwegian films but prefers to remember only Edith Calmar's "Ung flukt" and Arne Skouen's "Night Bread."

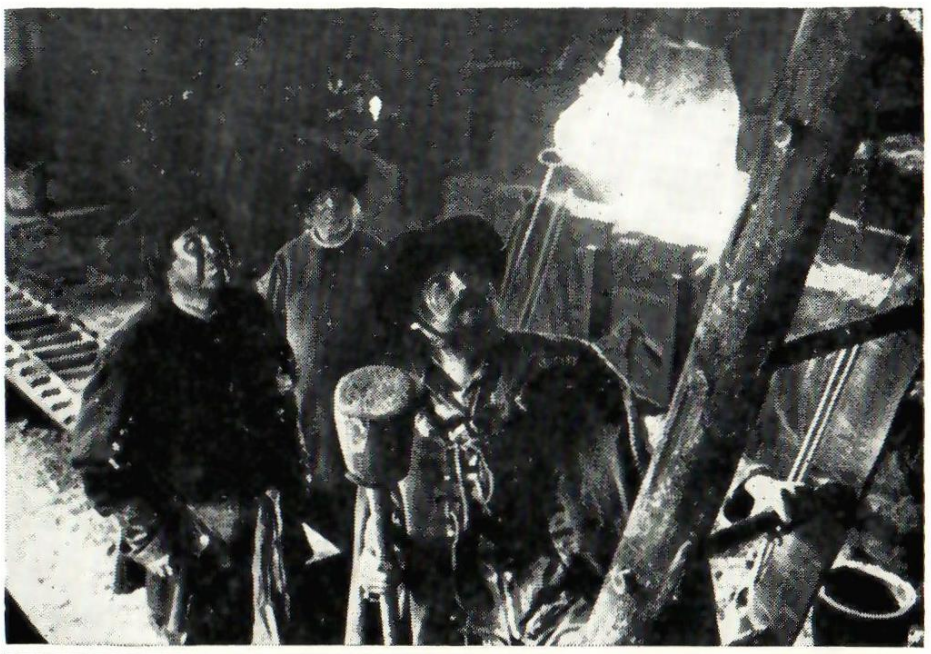
Liv Ullmann found the new way "The Shame" was made, very exciting. As the team lived together on Faro in almost complete isolation for several months they all made a positive contribution to the development of the film.

Now she has just finished work on Bergman's latest film and will star in Jan Troell's two part production "The Immigrants" and it has just recently been announced, that she will play in Carlo Ponti's production of André Malraux's "The Human Condition".

Per Oscarsson was born in 1927 and studied at the Royal Dramatic Theatre School at which theatre he was engaged during 1944-1953.

He made his film debut in 1945 and played in Sjoberg's "Barabbas," "Karin Mansdotter" and "Wild Birds" and made a personal success in Arne Mattsson's "The Doll" (1962).

But it was his great performance as Pontus in Henning Carlsen's "Hunger" that brought him wide, international fame and the reputation of being one of Sweden's most dedicated and serious players. A brooder, a searcher, he is committed to the idea of peace and has refused combatant's duties in the military service and has spoken against the atom bomb and in favour of world citizenship.



Top picture: Oscar Egede-Nissen, Toralf Sando and Per Oscarsson as Jurgen, Tvedt and Hedstrom in "Night Bread." Centre picture: Liv Ullmann as An-Magritt and Per Oscarsson as Hedstrom. Bottom picture: Liv Ullmann as An-Magritt in "Night Bread" directed by Arne Skouen.

Right: A kind of triple Botticelli — three mermaids in their shell in Barbara Meter's "Family Nasdalko at Sea" — inspired by (p)op, music and youthful sentimentality it is a spontaneous, swinging collage.

notes from belgium and holland

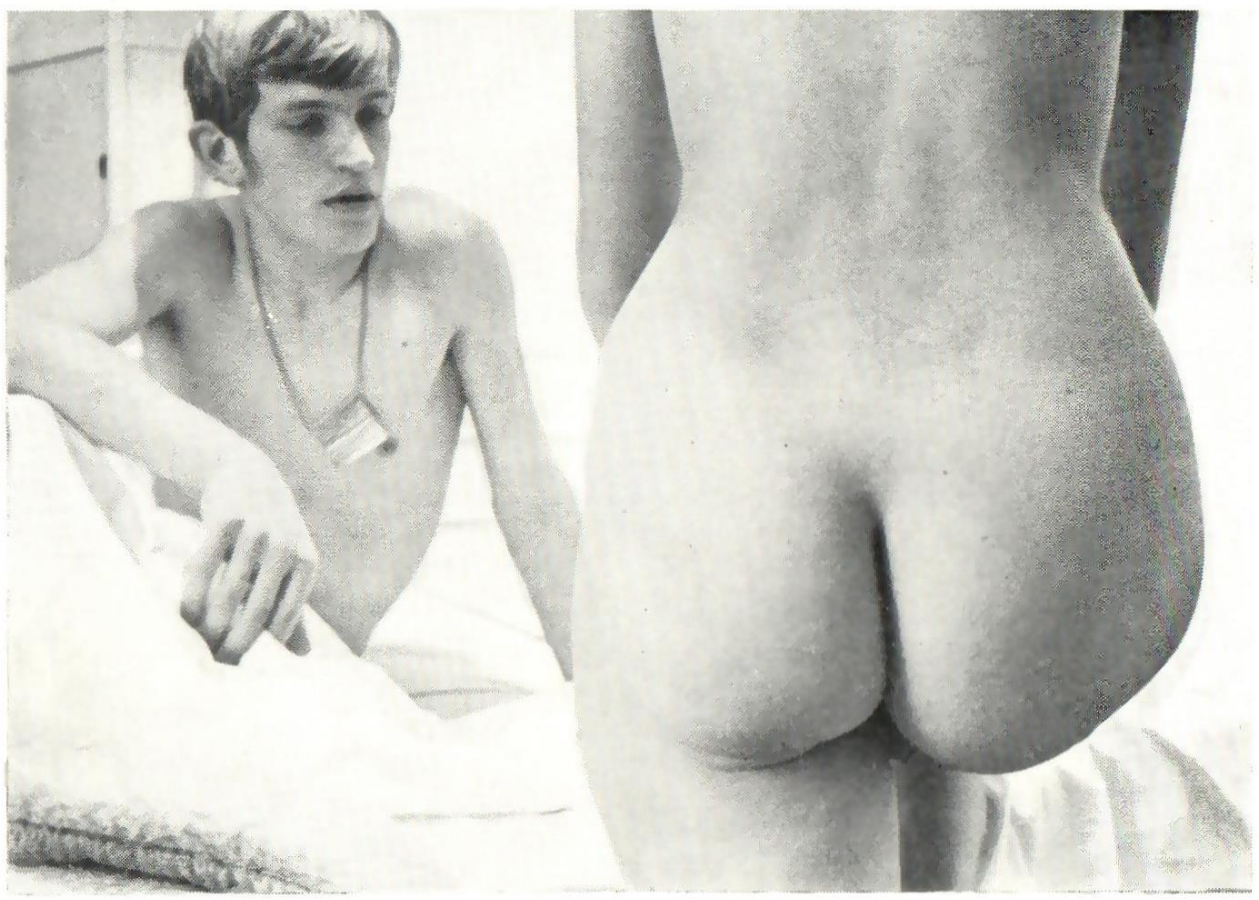
by albert steeman

THE FUGITIVE CINEMA Corporation in Antwerp is one of the most active groups of film-makers in Belgium, hoping to achieve full-length features by a preliminary production of shorts. The seven productions of the group last year ranged wide, from documentaries to cartoons and short features.

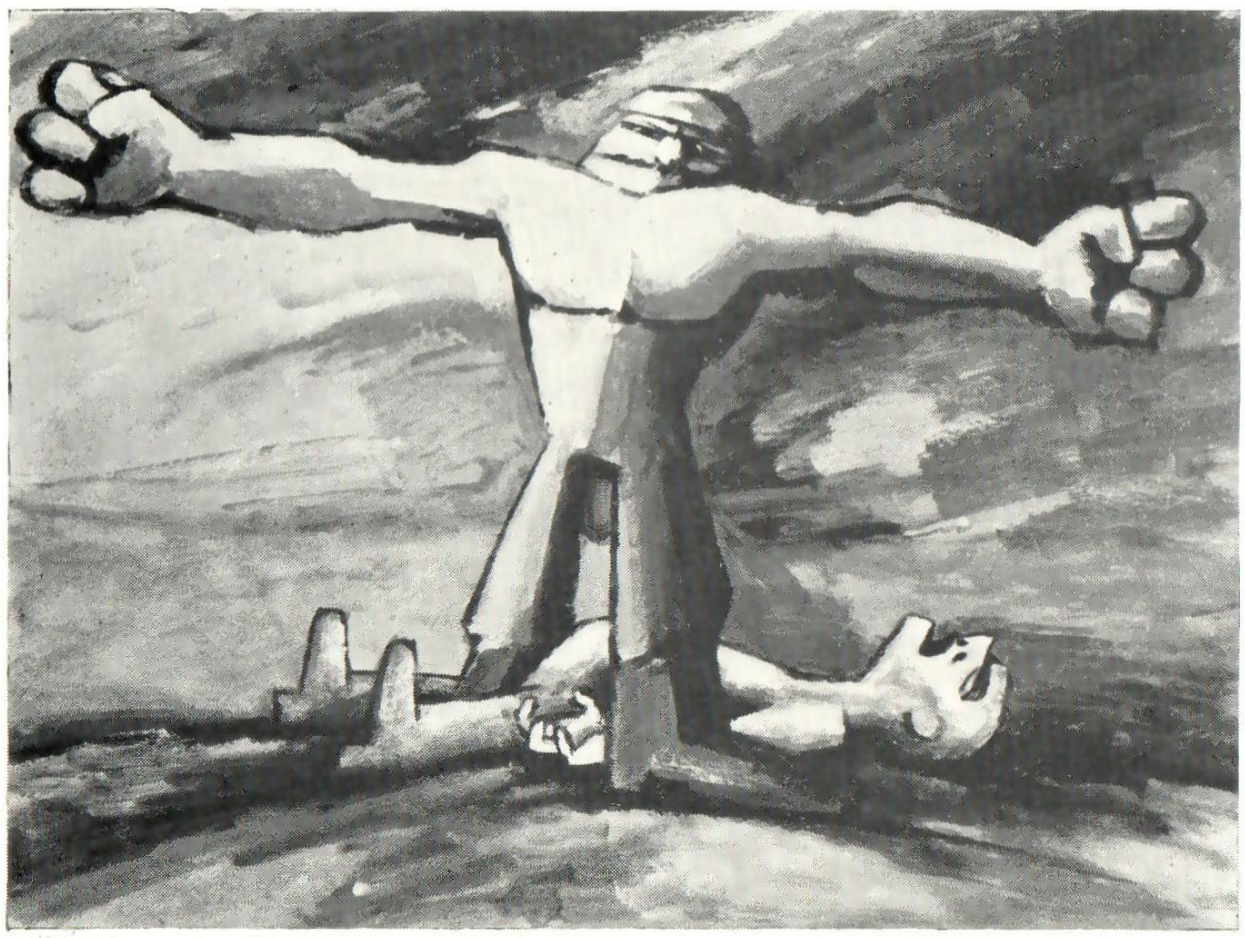
The directors of "Fugitive Cinema", Robbe De Hert ("He is doomed to become famous and he has got real talent", said Lindsay Anderson), Patrick Le Bon, Louis Celis and Guido Henderickx, are now working towards their first full-length feature. During 1969 this will become a fact. "Sokkers to suffer about in a Camera Sutra", subsidized by the Belgian government, will be the title. Robbe De Hert, born in England and who made his first short in 1964, is the director.

Films of the Group include:

"A Funny Thing Happened on My Way to Golgotha", made in 1968, is a cartoon directed by De Hert and his brother "Grapjos". It is a combined cartoon and live- action short about Christ on His (modern) way to Golgotha. His "adventures" in this modern world are rich in odd and subtle moments. This short was awarded the first prize in the animation-section at Oberhausen 68.



Above: Teenagers Andre De Hert and Denise van der Bergh in "Little Red Riding Hood and the Time Bomb", a Fugitive Cinema production directed by Guido Henderickx (1968).



"De Bom" ("The Bomb"), starring Louis-Paul Boon, Betsy Blair and Marleentje Wouters, was inspired by the crash of an American airplane loaded with H-bombs near Palomares in Spain. A father finds the bomb, but instead of a growing power (the bomb — the ruler) he becomes weaker. His powerlessness increases: the bomb is a technical object and the man doesn't even know how to explode it. He honours his treasure, but at the same time creates a widening gap between himself and his family and friends.

De Hert is a very talented director. "The Bomb" and his other short, "Insane" (this was a great experience

Left: A powerful still — owing something to Rouault — from Ronald Bijlsma's "In the Void". Bijlsma is Holland's new hope in the animated field. Working with gouaches "In the Void" is not strictly an animated film but rather a composition of forms and colours that illustrates the violence and brutality in contemporary life.

Above left: Marleen Wouters as the daughter Jeanine in Robbe De Hert's "The Bomb."
Above right: Astrid Weyman as Eve and Pieter Lutz as Adam in Frans Weisz's "In the Beginning, at last . . ." a twenty minute short with music by Robert Heppener (who did the score for "Sky over Holland") and choreography by Jack Bow.

for me), show a developing talent and craftsmanship.

Patrick Le Bon made a short called "Na de slotfase" (Talking about war-games); Guido Henderickx directed "Little Red-Riding Hood and the Time-Bomb", and both directors and De Hert made a documentary, "S.O.S. Fonske", about an ordinary printer's assistant who becomes the victim of social justice (!). The safe shelter within a prosperous and healthy society can be undermined by that very society.

"Princess" is the title of the first full-length feature by Herman Wuyts. It is the story of a covergirl, a 1969 photomodel seen through the eyes of the screenwriters Harry Kümel, Lieven Paemen and Wuyts. This production has caused some sensation because of a short sequence showing Virginia Mailer, a London covergirl, as the sexy leading actress during the production of a photonovel, which action is part of the film.

Emile Degelin made his third feature, "Nomansland" (or: "Palaber"). The story is about three students from an unknown African country who follow courses in a university in an unknown West-European state. Degelin uses this simple story-line as a basis for studying the relation between black and white and for an X-ray of the west-European society.

The famous ballet-leader Maurice Béjart made 2 50 mins. shorts: "Le Sacre du Printemps" and "Le Danseur"; the "Cash! Cash!" — duo, Paul Collet and Pierre Drouot, are producing their second feature, called "L'Etreinte " ("The Embrace").

Guido Nijs, a stranger in filmland, made his first feature, "Pandore", starring Rik van Steenbergen, the former racing cyclist and world champion. Van Steenbergen plays a sort of Zorba The Greek, the powerful and rugged hero surrounded by female beauty. This picture, successful or not, will be the first of a series.

"Huis voor afbraak" ("House for demolition") is the first short feature by Roger de Pooter (43), a television director. The leading character is a young former mannequin, whose cheek has been affected by a malicious external cancer. The tumour (an attack on her beauty) becomes the all-important factor in her life. The girl confines herself to her house and removes all the mirrors. Her only contact with the outside world is a half-blind lottery-seller, who makes all her purchases. In day-dreams the girl goes through a love affair, but in her real life she stays alone. The somewhat strange and threatening attitude of the young woman afflicts the half-blind man, and the girl suspects him of seeing her face. The end is death by accident. The girl stabs herself. The only weak point of this short is its construction, a flash-back.

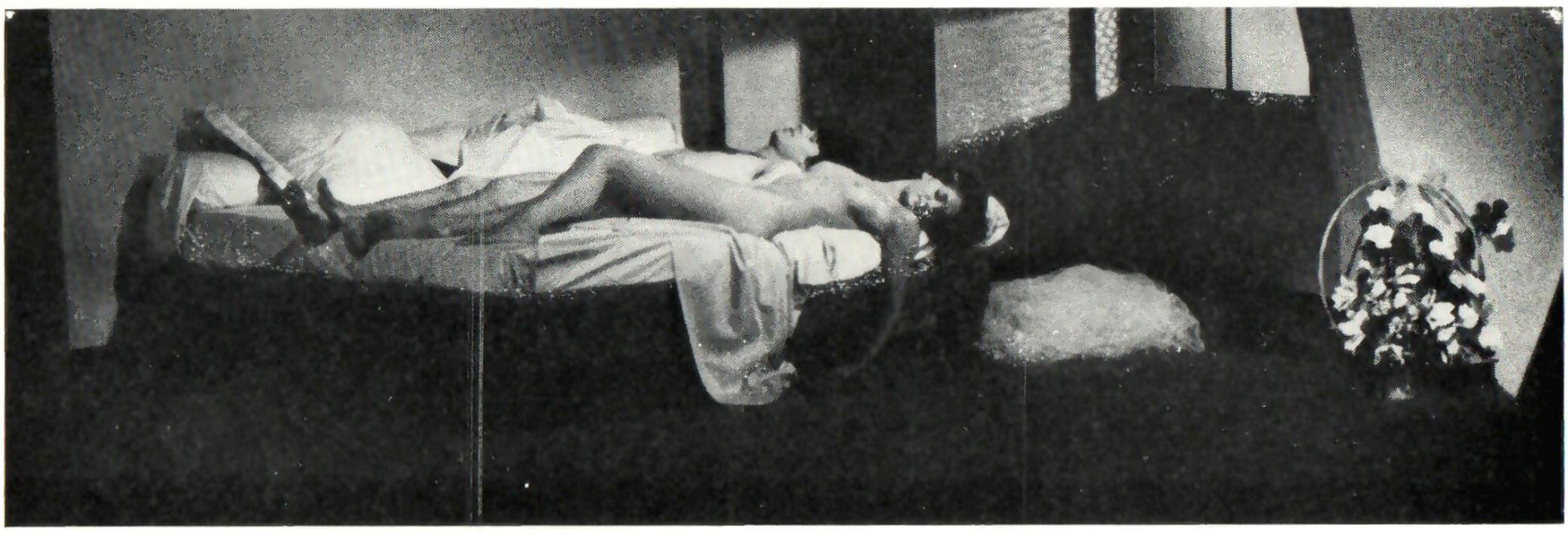
"Het Oponthoud" ("The Stay") is a 30-minutes short directed by Nico Crama, based on a screenplay by Hubert Lampo and subsidized by the government. This short introduces a new and intriguing face: that of Herma Jonkers, the female character. "It's twilight. A man, a writer, drives in his car. He has to stop before a level crossing. He is absorbed in thought. For a moment he sees himself in his imagination as the leading character of a new novel: a writer on his way to a lecture. The man drives on. Is this reality or has the story really started? There's a meeting with a young woman. They talk about her life. Another man appears and he takes the woman away from the writer. Was he really thinking about a new novel and was the meeting with the woman the spark which kindled his imagination? Or was the meeting purely fictional, a "not happened event" within a loop of time? A fact is that he reaches his

Continued Page 30

Right: From Patrick Hella's "La Tête Froide" (described in CFR February 69) a Belgian short, the story of a girl whose lover is killed in a car crash and who continues to act as if he were alive. The film is a study of her pathological attitude towards a reality she cannot accept.

L'AMOUR

from france



With "The Massacre" Francois Reichenbach turns to a new kind of film. It is a psychological-thriller in which one night a young woman takes in a boy who appears to have committed some crime. With him she finds a happiness she has not known since before her marriage. But one day, believing they are followed by a policeman, the boy stops and confronts him and kills him — but it is the girl's husband. Watching, is the father of the young criminal. In the presence of the corpse, what are the feelings between these three beasts in the same cage? Reichenbach, who wrote the scenario, will shoot the film in the Camargue, with Romy Schneider and Jean-Jacques Forgeot and, perhaps, Yves Montand.

Romy Schneider is busy in the French cinema at the moment. In June she is due to star opposite Michel Piccoli in Claude Sautet's "Les choses de la Vie." Says Sautet: "It's the story of a car accident caused by a man's indecision, a characteristic that assails him in private life when he hesitates to leave his wife and child to start a new life with another woman."

It looks like a busy year for Jean Delannoy — he has four films lined up. "The Mask and the Cloak", a surrealist espionage story by Jean Cau —the hero Topedo (Klaus Kinsky), is the secret agent of an Eastern country — Lilli Palmer and Nathalie Delon will probably be the other stars; "Le Chanson de Roland" written by Jean Anouilh; "Jeux de Solitude" with locations in Libya and finally Delannoy has just finished an original scenario, "God is Dead" — a god lives with a woman who obliges him to seek out the truth with the means of a devil.

Caroline Cellier, who made a successful debut in Lelouch's "La vie, l'amour, la mort" will be the feminine lead in Chabrol's "Que la bête meure." She plays a young woman who is involved in the accidental death of a child. She falls in love with the father of the child while he searches for the murderers.

Marc Cassot and Liliane Patrick will be the principal players in Claude Boissol's new film "Malavec", name of a small, imaginary village in Brittany — it is an idyll between an adventurer and a school teacher.

Maurice Cloche (who directed "Monsieur Vincent") intends to bring to the screen, "But You are Peter." The film will deal with two major evangelical moments: when Christ orders His Apostles to spread the gospel and when Peter, after the Resurrection, goes to Rome to accomplish his mission. Maurice Cloche insists that it is an intimate study of the work of the early founders of the Christian Church.

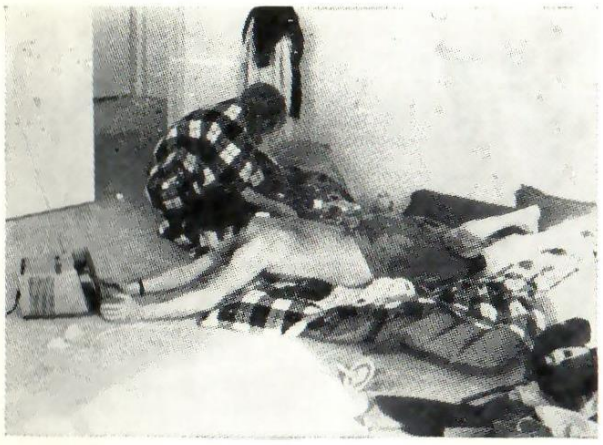
Francoise Rosay, Francis Blanche, Patrick Préjean and Yves Renier, the new French TV discovery, are the stars in Renaldo Bassi's "Un merveilleux parfum d'Oseille" in which a young man decides to do away, one by one, with the members of his family, in order to inherit a fortune. Unfortunately, at each attempt, an anonymous hand intervenes.

Right: Martine Brcchard in the new film, L'Amour" directed by Richard Balducci.

A young couple have just got married. Bob is a commercial artist and works for an advertising agency in the Champs-Elysées; Jacky is a window-dresser at a big store in the Boulevard Haussmann. They are a nice couple, and they are happy.

They have taken a one-room flat at the very top of an old building: The little room smells of new paint. So far there is only the bed, a huge bed in which Jacky finds herself in the arms of a man for the first time in her life.

Next day the furniture is delivered . . . and the wedding presents arrive. The honeymoon is to come later, in the holiday season. The film deals with their ups and downs and eventual formula for happiness.



Above: Scenes from René Allio's new film, "Pierre et Paul" showing Pierre Mondy as Pierre, Bulle Ogier as his girlfriend Martine, and Madeleine Barbulee as his mother, Mathilde.

pierre et paul

Rene Allio, born in Marseilles in 1924, was first a painter and then theatrical designer of considerable note working until 1964 with Roger Planchon's Compagnie du Theatre de la Cité. Apart from this he designed for productions abroad and collaborated in the conception of new theatres such as the Maison de la Culture Lyons, the Open Theatre at Hammamet in Tunisia and the Round House in London.

His first cinematic experience was with an animated film but in 1963 he made his first short and in 1965 his first feature film, "La Vieille Dame Indigne" — an adaptation from Brecht.

Allio continued his examination of ordinary, everyday relationships in "L'une et l'autre" (1967) and in "Pierre and Paul" he studies the destruction of a man suddenly made aware (by the confrontation of his father's death) of the inhuman, Kafka-like world in which he lives — that he is more a thing than an individual.

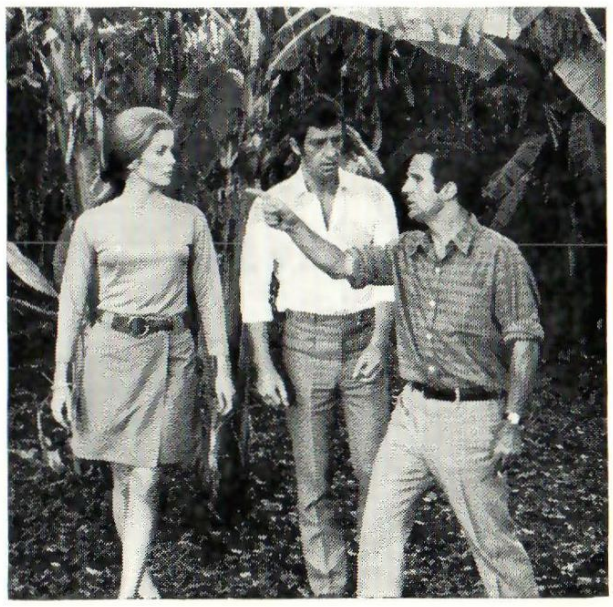
Pierre (Pierre Mondy) is a well adjusted, extravert type and successful at his job as a construction engineer. At forty-two he is single but lives a full life, his adequate salary allowing him continually to buy the expendable items that are part of today's economy and social habits.

He has a girl-friend Martine (Bulle Ogier) and he is about to buy a new flat when his father's sudden illness and subsequent death brings him up short. The journey in an ambulance from one hospital to another until they find one prepared to admit the sick man, the persuasion needed to get him in, the ward, the operation the following morning, the waiting. All contribute to a new concept of life.

The death of his father (Paul) removes the screen that hid his own. One becomes a thing which the Organisation retires, puts in a box and rejects.

Pierre begins to have doubts for the future where none existed before. He takes his mother to live with him in his new flat, not Martine. He sees the girl at her shared apartment or in hotels and their time together is spent in worriedly talking about himself, his father, his work, money.

In order to pay for funeral expenses Pierre arranges an overdraft and there emerges a new portrait of Pierre which he sees objectively enough, a portrait which drives him to destructive despair.



Above: Francois Truffaut directing Catherine Deneuve and Jean-Paul Belmondo in a scene for "La Sirene du Mississipi" on Reunion island.

Andre Charpak will direct "Les Dauphins Nus" in Israel in which Jean Marais and Maria Schell play French archeologists.

Brigitte Bardot will star in Jean Aurel's "Les Femmes." She will play the secretary of Maurice Ronet, a ladies man who, in order to put some order into his private life, finds it necessary to dictate his amorous memories to a stranger.

Right: Francis Lemonnier and Ingrid Ramstrom in Cécil-Saint Laurent's first feature film as director, "Forty-eight hours of Love."

ADULT ACTION FILMS
& COLOUR SLIDES

S. A. E. FOR FREE LIST
STATE INTEREST

(Overseas Customers Send One I.R.C.)

CONFIDENTIAL SERVICE

ACTION FILMS
P.O. BOX 91 COVENTRY

GLAMOUR - GLAMOUR - GLAMOUR

Superb range of guaranteed top-quality 8mm. Glamour Films at only 17/6d. per 50ft. Best and cheapest on the market.

Send 2/6 for fully illustrated brochure or 17/6 for terrific sample film.

HERALD FILMS (CFR)
192 Broadway,
London, S.W.19.

MADDOX PEN CLUB

THE VERY BEST. BRING EXCITEMENT, NEW INTEREST TO YOUR LIFE.

5d Stamp For Free Details.

50/CF MADDOX STREET
LONDON W.1

8mm GLAMOUR
PRODUCTIONS

Superb new range, wide collection. Only 15/- for an exquisite 50ft. film.

Top quality guaranteed.

Send only 10/– for sample film or 9d. stamp for list.

HI-FILMS, P.O. Box 506, London, S.W.19.

GIRLS FROM

Above: Attractive newcomer Grynet Molving in Arne Mattsson's latest thriller "The Teddy Bear" in which Ulla Jacobsson, and Folke Sundkvist also star. Grynet also starred in a new thriller by Torbjorn Axelman — "Hot Snow."

Swedish girls are currently making a hit all over the world. Our favourite, Christina Scholin, after her innumerable Swedish successes is playing the part of Thérèse, the mistress of the composer Grieg, in the American production of "Song of Norway" (Grieg is played by Norwegian actor Toralv Maurstad).

Lena Nyman, the engaging girl in Sjoman's "I am Curious" films is currrently playing in a film version of Alf Sjoberg's theatre production of Strindberg's "The Father."

PHOTOS
COLOUR SLIDES - FILMS

Selected Photos & Lists 10/- to £5

TERRIFIC COLLECTION ALL TYPES

Selected Slides & Lists 10/- to £5

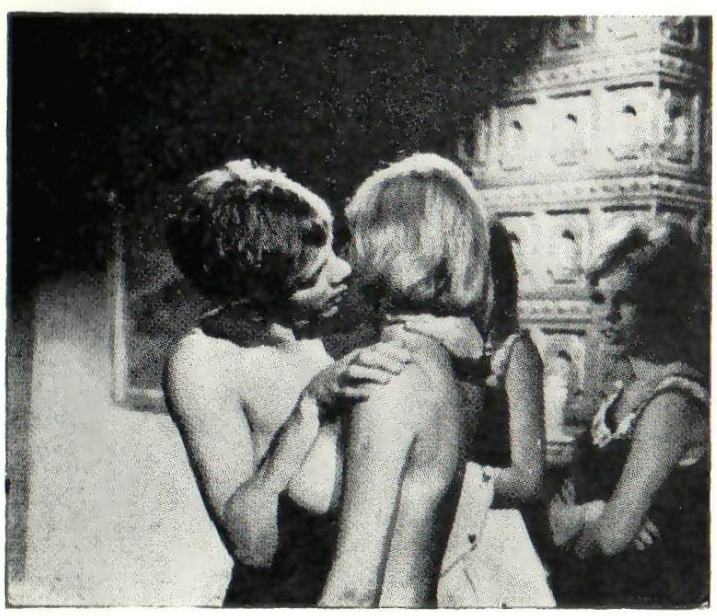
Just write and tell us the kind you want

Enclose s.a.e with all enquiries

Amazing 8mm Projector with built-in screen. Only 75/-. post paid. Send s.a.e. for details.

CON STAR PRESS
35, VENICE, ▪ 61 LORD STREET, ▪ LIVERPOOL 2.
— Postal Service Only —

SWEDEN



Above: Eighteen year old Marie Liljedahl studied ballet at the Royal Theatre School of Dancing and has appeared in a number of operatic productions such as "La Boheme", "Carmen" and "Electra." Nevertheless she likes modern jazz and is engaged to a Beat Drummer. At the moment she has adorned German rather than Swedish films — her latest can be studied on the following two pages.

Left: A sequence from Joseph W. Sarno's "Inga." This is the story of an innocent young girl Inga, who goes to stay with her aunt Greta. On the brink of financial ruin, the older woman holds desperately to her younger lover and her own fading youth. Unexpectedly an older man offers to solve her money problems in return for an affair with Inga.

But the aunt's callous plan backfires. A sexually aware Inga throws herself into the arms of Greta's young lover. Unwittingly she has destroyed the older woman who is left to a bitter loneliness.

VIRGIN ISLAND

Above left: Students Werner (Thomas Astan) and Harry (René Shoenenberger) get up in the morning to a pleasant view of Munich cathedral and, incidentally, sunbathing Eva (Marie Liljedahl) and Yvonne (Karin Shubert). From "Do you want to remain a Virgin Forever?"

WERNER AND HARRY are two students who have a way with girls. Harry, currently, is doing well with the friendly Yvonne, but Werner is not so successful with Eva who seems to have an anti-man campaign going which is unfortunately re-inforced by inopportunely catching her parents in a rather intimate, conjugal moment.

This decides her to leave town and seek the sun, and water and clean air of an island somewhere. Fortunately her father's yacht is to hand and she goes aboard with Yvonne but is disturbed to find the young and attractive

Above: Marie Liljedahl as Eva and Thomas Astan as Werner in Hubert Frank's new film, "Do you want to remain a Virgin for Ever"? Eighteen year-old Marie Liljedahl was born in Sweden and studied ballet for seven years at the Dancing School attached to the Royal Theatre. She has appeared in several operas and musical comedies as well as a previous German film, "I would Like To." She likes jazz and Latin American music.

Tanja sharing the cabin with her good-looking dad. Alerted by Yvonne, Werner and Harry appear on the island and with an accomodating moon, Werner, at last, begins to make some headway with Eva.

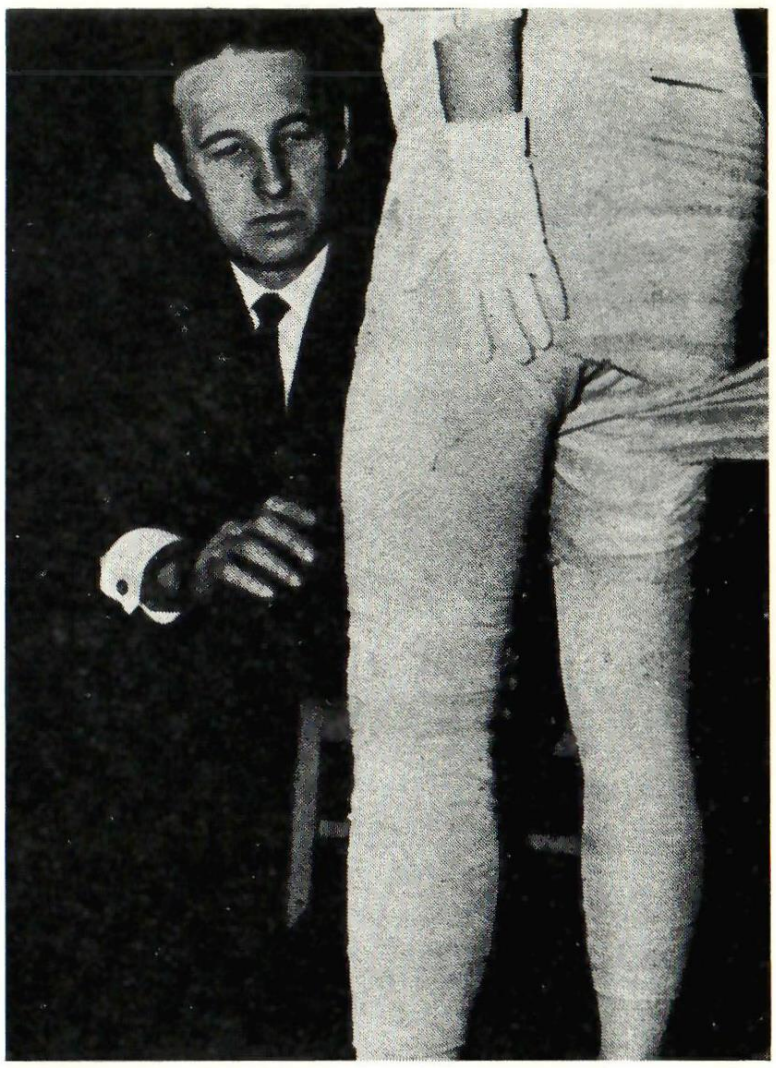
Opposite Page: Karin Schubert and Marie Liljedahl.

Below: Marie Liljedahl and Thomas Astan.

Right: Andrzej Wajda arranging a character for "Hunting Flies."

the latest from poland

a new wajda



PERHAPS ANDRZEJ WAJDA'S most difficult task in fourteen years of feature film directing has been to move away from the war theme and its especially Polish post-war political implications (from which sprang his brilliant early successes such as "Generation", "Kanal", and "Ashes and Diamonds") to the contemporary youth-dominated scene for which by age and generation (he was twenty in 1946) he may seem not ideally, suited to interpret.

After the beautiful, nostalgic vision "Lotna" (1959) in which his early training as a painter was obvious, he turned to contemporary youth with "The Innocent Sorcerers" (1961) but this little comedy seemed so trivial against his other work and he never returned to a contemporary idea until last year when a need for artistic introspection followed the death of Cybulski and resulted in the film, "Everything for Sale."

In this, a director is about to make a film but his star is missing. The actor's wife and his former mistress (now the director's wife), bound together now in a strange love-hate relationship, join in the search for the star who is finally discovered to have been killed in a train accident. The film director is reluctant to give up the film and probes into the character and background of the dead man. Slowly the personality of the director emerges into the foreground of the film, poised between the death of his friend and the loss of his hero, between his own personal feelings and the desire to offer them "for sale" as material for a film. It is something of a confession (made by Bergman in "Through a Glass Darkly" and Fellini in "Eight and a Half") that the creative artist must use intimate material for his work.

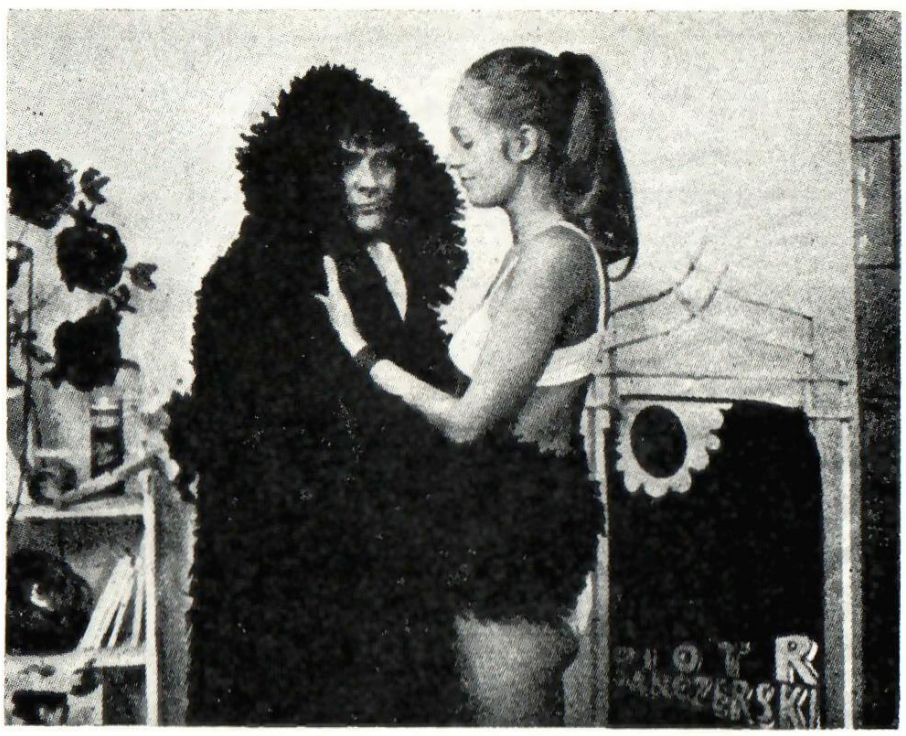
The death of Cybulski (whose name, incidentally, is not mentioned in "Everything for Sale") was perhaps a real rupture for Wajda from the past. As did the director in the "Everything for Sale", he realised that nothing can be repeated.

His next film then, "Hunting Flies", which he is just completing, must therefore be awaited with considerable interest for in this he has accepted a contemporary theme but from the standpoint of an older man.

Last year Janusz Glowacki's stories about Warsaw's artistic-beatnick set which appeared in the magazine "Kultura" were very popular. Wajda thought he could make a film from them and, with Glowacki, set about writing a script

Above: Malgorzata Braunek and Zygmunt Malanowicz in a scene from Wajda's new film, "Hunting Flies."

Left: From Jerzy Ziarnik's youth orientated "Outing to Nowhere." Ziarnik made an excellent documentary of Wajda directing "Everything for Sale" **(see Oberhausen Page 4).**



Above and below: Scenes from Andrzej Wajda's new film "Hunting Flies" — a satire on the airy-fairy ambitions of some beatnick types.

which he began shooting late last year.

Set around Warsaw's popular café-bars, student clubs and the university, "Hunting Flies" has an energetic young student, Irena, who thinks she can change people and life to conform to her own ideas of society.

Wlodka is in his late thirties, married and settled in a nine-till-five routine — that is until he accidentally meets Irena at a students' dance. She has some wild ideas of making him famous and tells him she has contacts in high places. But it all comes to nothing — Wlodka returns to his wife, Irena and her ideas, if not her energy, are defeated.

Wajda says he intends the film to be comic and is a satire on the new aggressive girl who more and more wears the trousers in her relationships with men.

afraid of it and its future and prefers to work in isolation away from the confusion of society. Their unexpected confrontation gives Zanussi a chance to take a two-way look at the problems of today — atomic fear, eroticism, the loneliness of modern man in society. The observation is achieved in many short scenes edited according to intellectual association and stream of thought rather than the chronology of events. Some scenes are repeated two or three times — in different contexts they take on different meanings.

Players are A. Zarnecki and Garbara Wrzesinska, a non-professional player, Jan Myslowicz and Olbrychski, Poland's leading male star since the death of Cybulski.

a new director

Krzysztof Zanussi is a young man who studied at the Polish Film School a few years ago during which time we published some letters from him praising the talent of Skolimowski, Majewski and Leszczynski long before these names were known abroad.

Last year we published stills from his first film "The Death of the Monk" which won prizes and diplomas at Venice, Mannheim, Moscow and Valladolid. Since this film he has made two 30 minute TV shorts, "Face to Face" and "An Exam" and an hour-long study of the composer Penderecki which was shown at the Monte Carlo TV Festival his year.

Now he is working on his first feature length film from his own script called "The Structure of Crystals" — a scientific title which he says is his "own private anti-commercial gesture."

It is the story of two friends, both scientists, one working in physics (crystals and transistors) the other living in a village working in a small meteorological observatory. The dramatic conflict springs from their different attitudes to life: one admires and embraces civilisation — the other is

Right and above: The graphic style of Jan Lenica, now working outside Poland. Forty-one, Lenica has just completed his first feature length film, "Adam 2" the abrasive study of man in society. Another Polish artist to watch is Ryszard Czekala, a graduate of the Cracow Art Academy, who has just made his first animated film, "The Bird", which in images of poetic power, tells the story of a man who works hard to buy a caged bird and who then sets it free.

Right: Anne Heywood and Antonio Sabato in "The Nun of Monza" directed by Eriprando Visconti.

ITALY

new and old guard

Eriprando Visconti, who made his debut as a feature director five years ago with "Milan Story" returned to Italian studios at the end of last year to make his second film, "The Nun of Monza."

The story of the young woman sent to a convent by an adamant father and who falls in love with a young aristocrat has appeared in many media from Manzoni to Mazzucchelli and to Testori, from the records of the trials to stage presentations. In the main role in Visconti's film is Anne Heywood and Antonio Sabato is the young lover. Hardy Kruger is the confessor and Carla Gravina is Caterina, the lay sister and accomplice and victim of the two lovers.

"It is the fantastic but irrefutably authentic account of the death of a certain class of bourgeois "aristocrats" attacked by neo-capitalism," says Romano Scavolini of his third film, "State of Seige."

"I want it to show humanist man knocked down by the technical evolution but above all I want to show men in their anguish but with the indestructible hope of survival."

It is the story of a young boy, Lorenzo, who spends a holiday in Istria with his mother's friend, Roberta, a woman in her forties. While she tries to recapture her youth the boy grows to maturity and sees with new eyes his family background — his mother's morbid love for him, his father sunk in intellectual inertia.

He goes away with an antiquarian but finds no peace or solution in this new situation. Joan Collins, Mathieu Carrier, Faith Domergue and Antonio Centa are the players.

Below: Anne Heywood in "La Monaca di Monza" (The Nun of Monza).

Above: Rosalba Neri, Ewa Thulin and Edwige Fenech in a scene from "Sensation", Ottavio Alessi's first film as director. The story is set around a cruise a wealthy woman organizes to arouse her son who physically is adult but is otherwise naive and child like.

TV documentarist, Piero Livich, makes his cinema directorial debut with "Morire giorno per giorno" set in the Sardinia of today.

Alberto Sordi has just started his fourth film as director, "Help me my Love" in which he will also star opposite Monica Vitti. They are a married couple who adopt several means, mainly comic, to keep their marriage going.

Marco Ferreri has announced his new film as being "Il seme dell'uomo" in which Annie Girardot, Anne Godard (Wiazemsky) and Marco Margoni (a stage actor) will star.

After two Satyricons (Fellini-Polidoro) there will now be two Pinocchios (Fellini, for TV and Nelo Risi, wide screen for the cinema).

Luchino Visconti in a French TV interview said that the Italian "old guard" has made "Sciuscia", "La terra trema", "Roma, città aperta", while the young directors, notwithstanding that grave problems abound today, have achieved very little.

In a Paris interview, Vittorio De Sica told journalists: "In Rome the new directors are legion, but they all work on the same theme and they are all contaminated by Godard." De Sica begins directing in July Sophia Loren and Marcello Mastroianni in "Girasoli" (formerly "Giovanna").

Above: Unusual ritual from "Belle per un'Ora" directed by Fabio De Agostini.
Below: A powerful display of feminine advertising power from Dino Risi's "Vedo Nudo."

Right: Cyril Cusack as Galileo defends his idea that the earth moves round the sun not vice versa.

GALILEO

science and faith

LILIANA CAVANI'S "Galileo" is not a film adaptation of Brecht's play neither is it the story of Galileo's life nor a biography. It describes those particular events which led up to the tragic peak of the scientist's career.

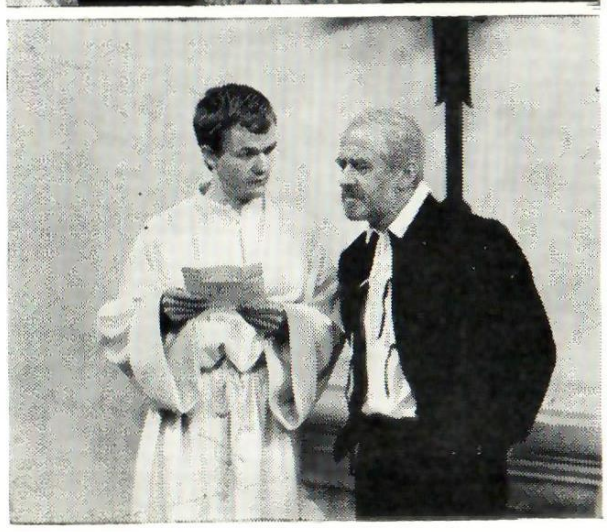
Galileo, a professor of mathematics at Padua university, has doubts as to the truth of the traditional theories of the universe. Copernicus had already written that the Earth was the centre of the Universe but Giordano Bruno now maintained that the Earth was but one of many worlds.

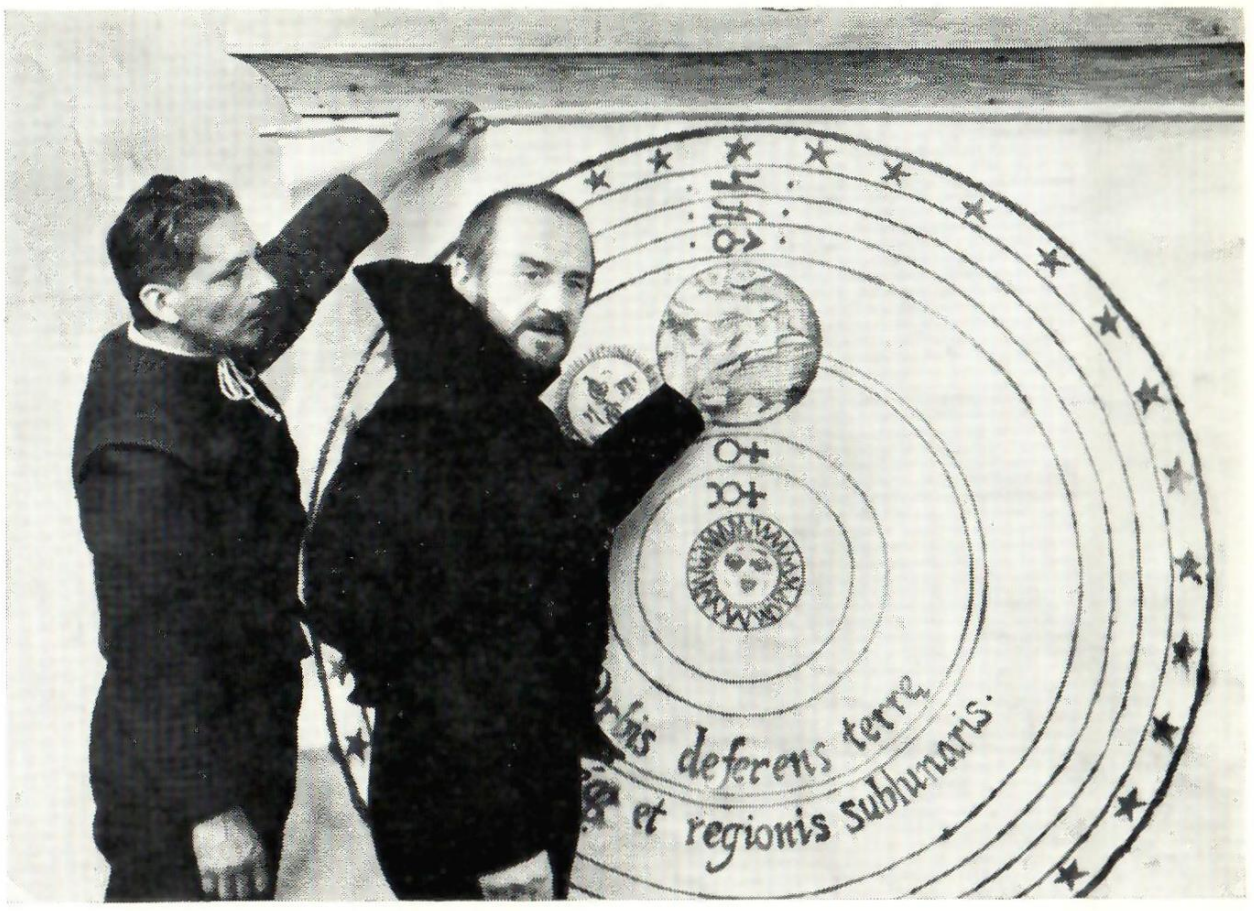
At Venice, Galileo and Bruno frequented the same salons and discussed these matters but Galileo had no wish to reveal his doubts without proof.

Soon after Bruno's trial by the Inquisition Galileo developed the idea of the telescope which revealed many other planets that no-one had previously seen.

It was the moment when science ceased to serve theology and took its own road and when Biblical interpretation had to be reconsidered in the light of these new discoveries.

Below: Cyril Cusack in two scenes from "Galileo". Lou Castel is seen in the bottom picture. "Galileo" is an Italian-Bulgarian co-production.





Above: Cyril Cusack as Galileo in the dramatic trial scene.

But Galileo's discoveries were not well received, or for that matter believed, even by his university colleagues No-one wished to offend the Church and brush with the Inquisition.

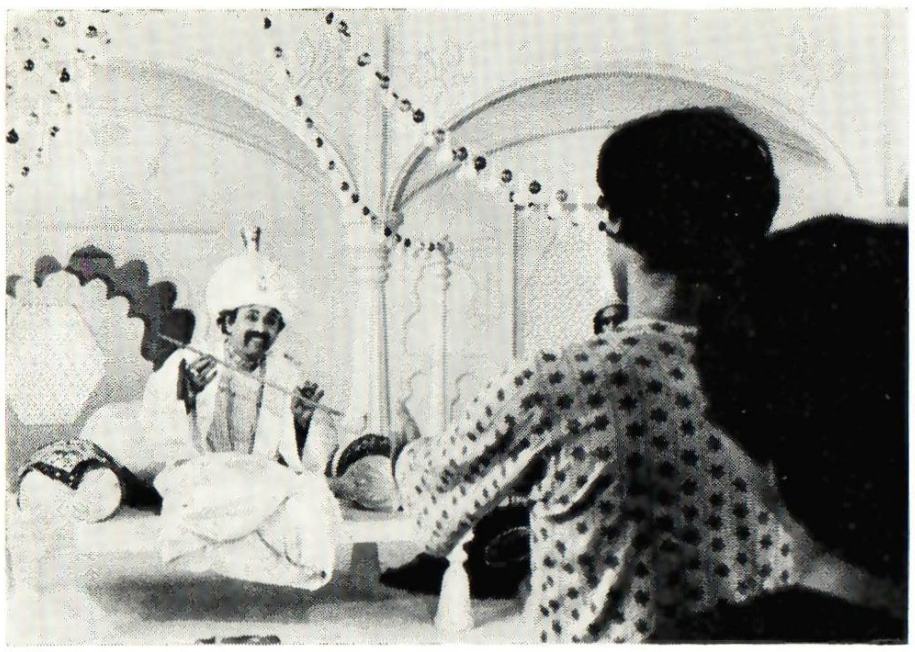
Friends urged Galileo to leave Italy but he was convinced that he could discuss the matter with the Church and believing that he had the protection of Pope Urbano VII dedicated his book to him. "Diaologo dei massimi sistemi."

But once shown that the book could undermine the authority of the Church the Pope became the scientist's implacable enemy and worked to humiliate him.

The trial is the central point of the film. The Tribunal of the Inquisition, contrary to Galileo's naive hopes, had no intention of discussing the far reaching scientific questions. The question is simply does he obey the Church?

He defends himself with the argument that faith is one thing and science another. A point of view that did little to help Giordano Bruno. To distinguish between science and faith was to allow science the autonomy and freedom to defend the ideas it maintained against those of the Church.

The Tribunal of the Inquisition used every means to persuade Galileo to renounce his ideas. The film ends with the disillusioned renunciation.



Above: (two stills) Santosh Dutta as the Shundi King listens with delight to Goopy and Bagha entertaining the "durbar" with their music. From Satyajit Ray's "Goopy Gayen Bagha Bayen" — art director, Bansi Chandragupta. Below. left: The distinguished director, Satyajit Ray shooting his film "Goopy Gayen Bagha Bayen."

Satyajit Ray is currently about to go on location for his new film "Aranyer Din Ratri" ("Days and Nights in the Forest"), photos of which we hope to publish in the near future. The film stars Soumitra Chátterjee and Sharmila Tagore.

The director said recently that the project with Columbia, "The Alien", to star Peter Sellers, has been postponed until next year because of technical difficulties.

During the coming monsoon season he said he hoped to shoot some sequences of another new film, "Ashani Sanket."

8MM. HOME MOVIES
(STANDARD or SUPER 8)

SPECIAL OFFER. NEW, TOP QUALITY 50FT. FILMS ONLY 12/- EACH OR ALL 6 FOR £3 POST FREE UP TO 24/- ANYWHERE ELSE.

CHARLIE'S KNOCKOUT DROP (Charlie Chaplin)
CHARLIE JOINS THE POLICE (Charlie Chaplin)
GRAVE HEROES (Laurel and Hardy)
THE MAD BUTLER (Laurel and Hardy)
CRAZY CAR CAPERS (Cartoon)
MAN TURNED MONSTER (Horror)

200FT. REELS £3.5.0d.—OUR PRICE £2.10.0d.

EASY STREET (Charlie Chaplin)
SAILORS BEWARE (Laurel and Hardy)
VAMPIRES CURSE (Horror)
WHITE MAN'S BLUFF (Gregory Peck)
HELL DRIVERS (Dare Devil Thrills)
WOMEN WRESTLERS (No Holds Barred)
NEVER SAY DIE (Skyscraper Thrills—Harold Lloyd)
GOOD SCOUTS (Our Gang)
THE BODY SNATCHERS (Horror)

LONDON TO BRIGHTON 500 MPH
100ft. reel £2.10.0d.—our price £2.0.0d.

MONEY BACK 7-DAY GUARANTEE
Thousands of titles to choose from—call at our New Oxford St. shop

NEW! BATTERY OPERATED PROJECTOR 3·10·0

GIANT ILLUSTRATED CATALOGUE FREE

PORTLAND FILMS

Dept. CFR 45 New Oxford Street
LONDON W.C.I

Right: Pier Paolo Pasolini and Ugo Tognazzi discussing a scene for "Porcile."

PASOLINI'S "PORCILE"

Originally Pasolini's new film was a two part affair under the general title of "Orgia", now this is a two part film under the title of "Porcile" (Pig-stye) said to be his most polemical and controversial film to date — the two parts are linked by a common character.

The first part was shot in Sicily on the slopes of Etna while the second was shot in the 18th century Villa Pisani just outside Padua.

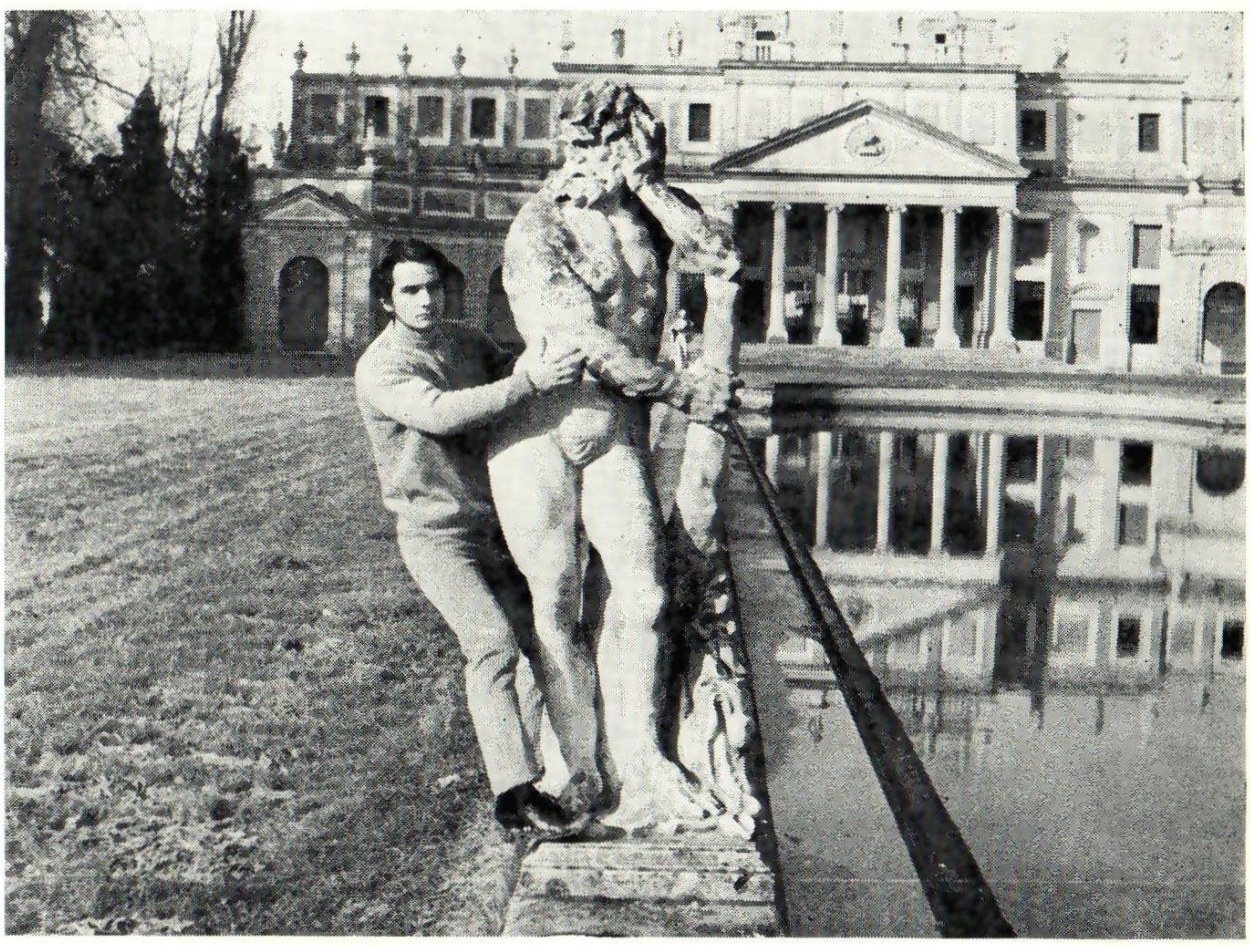
The first takes place in an undefined country and period but the costumes strongly suggest the sixteenth century. The players are Pierre Clementi, Franco Citti and Ninetto Davoli (remembered from "Uccellacci e Uccellini) — Davoli is the only actor who appears in the second part and represents the union of the two episodes. The main characters in both stories are young people who finish up devoured by animals.

In the first story the main character is a disobedient youth who wants to escape from the rules of society and finally gets lost in a desolate land where his primordial instincts get the upper hand: cannibalism. Recaptured by the forces of order he is condemned and then given to be devoured by wild beasts.

In the second part a wealthy German youth in a confused attempt to rebel against the system lives in isolation. His only companions are the pigs of his father's factory. He is the son of an industrialist and finds himself involved in a game of interests greater than himself, namely a contest between his father and another industrialist, a former Nazi. A contest of blackmail. One blackmails the other for his Nazi past who, in return threatens to reveal the unaccountable passion the other's son has for pigs. The two personalities are locked in a struggle in which it is the boy who succumbs, being eaten by his friends — the pigs.

Jean-Pierre Léaud is the boy, Ugo Tognazzi the Nazi industrialist and Alberto Lionello the father. Anne Wiazemsky and the director Marco Ferreri also have parts in this episode.

"It will be up to the spectator", said Pasolini, "according to his sensibility and intelligence to find the possible significance of my film." Directors of photography are Tonino delli Colli, Armando Nannuzzi and Giuseppe Ruzzolini.



Above: Jean-Pierre Léaud in "Porcile" in the grounds of the Villa Pisani, Padua.

Below. Susan Strasberg and Nathalie Delon in "Le Sorelle" (The Sisters).

At the time of writing the following films are being considered for Cannes: "Balsamus" directed by Pupi Avati; "Nerosubianco" (Tinto Brass); "Dillinger è morto" (Marco Ferreri); "Camilo Torres, un prete guerrigliero" (Paolo Breccia); "Flashback" (Raffaele Andreassi); "Le salamandre" (Alberto Cavallone); "La monaca di Monza" (Eriprandi Visconti); "La matriarca (Campanile); "H2S" (Faenza); "Come, quando, perchè" (Pietrangeli's last film); "Il plagio" (Sergio Capagna); "Andrea Doria" — 74" (feature documentary by Bruno Varlati).

Right: Anne Wiazemsky In "Porclle."

Pasolini appears to be working nonstop. While preparing "Medea" in which Maria Callas will play the lead, he has announced that he will soon write the script for a film called "Ostia" which Franco Citti (the young actor who has appeared in several Pasolini films) will direct.

Roberto Malenotti, son of the producer, Maleno Malenotti, is completing his first feature as a director, "Le Sorelle" ("The Sisters"). He has previously made several shorts and has some twelve years of film experience.

The sisters are Marta and Diana and their relationship is dominated by the possessive Diana from whom Marta finally flees to marry a wealthy intellectual. But a visit from Diana ends

Below: Nathalie Delon as Diana in "Le Sorelle."

in tragedy for Marta. Malenotti is interested essentially in the psychological relationship between the two sisters played by Nathalie Delon (Diana) and Susan Strasberg (Marta).

Another new director is Tonino Ricci, ex-assistant of several famous directors. His first film is "Il dito nella piaga" ("A Finger on the Wound") which deals with violence and oppression in a story of two soldiers, one white, one black, condemned to death, who find themselves again in contact with human experiences.

Newcomer to films is Piero Schivazappa, noted TV director, who now directs his first film, "Femina Ridens" with Philippe Leroy and Dagmar Lassander. Schivazappa says the film deals with the current decline of the male and the rise of matriarchy.

A project of lively interest is Jean-Luc Godard's "East Wind" with Anne Wiazemsky, Vanessa Redgrave, Gian-Maria Volonte and Marco Ferreri. The film is to be made in Italy from a scenario by Daniel Cohn-Bendit.

Dino Risi's new film is "Il giovane normale" with Lino Capolicchio in the lead with Raquel Welch, Karl Malden and Peter Finch.

Right: Francoise Prevost (top) in Fernando Di Leo's first film, "Brucia ragazzo, Brucia" which has been cleared of censorship trouble and is one of the many probables put forward for the Cannes festival.

may

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — Francois Truffaut's outstanding Stolen Kisses (Baisers Voles).
Academy Two (GER 3129) — Welles' Immortal Story and Bunuel's Simon of the Desert.
Academy Three (GER 8819) — Tapan Sinha's The Runaway;
Baker St. Classic — In the Town of S.
Baker Street, Times Cinema — Repertory.
Berkeley (MUS 8150) — Escalation and Barbarella.
Cameo Moulin (GER 1653) — The Cruel Need (Greek) and Naked Playground;
Cameo Poly (LAN 1744) — Pasolini's Oedipus Rex with Silvana Mangano Next programme: Inadmissable Evidence.
Cameo Royal (WHI 6915) — Loving Feeling and Faithful in my Fashion.
Cameo Victoria (VIC 6588) — Sjoman's I am Curious — Yellow.
Charing Cross Road, Tatler (GER 4815) — School for Sex.
Cinecenta, off Leicester Square (930 — 0631) — Four cinemas: Kuroneko, Thomas Crown Affair, Les Biches, Rachel, Rachel.
Cinephone, Oxford Street (MAY 4721) — The Wonder of Love.
Compton Club (GER 4555) — Members only.
Continentale (MUS 4193) — Seventeen and Un homme et une femme.

new cinema club

FORBIDDEN FILM FESTIVAL

Corman's "The Trip" and "Wild Angels", Robbe-Grillet's "Trans-Europe Express", plus new season, plus repeats of "Week-end", "Warrendale", "Relativity", "Echoes of Silence" and many more.

Free illustrated programme, new season now from

New Cinema Club
122 Wardour Street,
London W.1.
Tel: 734 5888

MEMBERSHIP 25/-

Curzon (GRO 3737) — Pasolini's Theorem with Silvana Mangano and Terence Stamp.
Dilly Club (GER 6266) — Members only.
Gala Royal (AMB 2345) — Cannes Festival selection: Lindsay Anderson's If.
Paris Pullman (FRE 5898) — Chabrol's Les Biches. Next programme: Resnais' "L'annee derniere a Marienbad".
Piccadilly, Jacey (REG 1449) — The Wonder of Love.
Windmill (437 7413) The Swedish Fanny Hill and I, a Virgin.
Hampstead, Everyman (HAM 4071) — Miss Julie 5 (7); Loving Couples 12 (7); Dear John 19 (7); To Love 26 (7).
Birmingham, Cinephone — Birds come to die in Peru; Waltz of Sex; Gentle Rain and They all do it; Where the Action Is.
Brighton, Kemp Town, Continentale — Un homme et une femme and In the heat of the Night 4 (7); Castle of Evil and Invasion of the Body Snatchers 11 (7); Privilege and Stranger in the House 15 (4); 10.30 p.m. Summer and A Rage to Live 18 (4); The Group 22 (3); Far from the Madding Crowd 25 (7).
Edinburgh, Jacey — Waltz of Sex; Witchcraft through the Ages and Mondo Bizarre; The Naked world of Harrison Marks and Night Games; Dark Alleys.
Liverpool, Jacey — Les Biches and Pleasure Girls; Lucrezia; Where the Action Is: Green Mare's Nest.
Manchester, Cinephone — Green Mare's Nest and Lu; Dark Alleys; Les Biches; Birds come to die in Peru.

CLASSICS

Baker Street — Late Shows — Georgy Girl, 9 (2); Boccaccio 70, 16 (2).
Brixton — Hang 'Em High, 5 (6); A Fistful of Dollars, 12 (6).
Chelsea — Bunuel Season — Diary of a Chambermaid, 11 (7); Belle de Jour, 18 (7); Cat Ballou, 25 (7); Late Shows — The Deadly Affair, 5 (5); The Birds, 12 (5); Torn Curtain, 19 (5); What a Way to Go, 26 (5).
Chingford — Late Shows — The Long and The Short and The Tall, 23 (2).
Croydon — The Graduate, 4 (7); Dracula — Prince of Darkness and Frankenstein Conquers the World, 18 (7); For a Few Dollars More and The Knack, 25 (7).
Dalston — The Yellow Rolls Royce, 8 (3); Late Shows — The Fruit is Ripe, 16 (2); The Masque of the Red Death, 23 (2); The Brides of Dracula, 30 (2).
Erith — You Only Live Twice and Dr. No, 4 (7); The Good, The Bad And The Ugly, 11 (7); Late Shows, — Black Sabbath, 23 (2).
Hampstead — Late Shows — The Nanny, 9 (2); The Fall of the House of Usher, 23 (2).
Hendon — Rachel, Rachel and Bachelor Girl Apartment, 4 (7); Play Time and Sky Over Holland, 11 (7).
Kilburn — Cat On a Hot Tin Roof, 11 (7); The Good The Bad and The Ugly, 18 (7).
Notting Hill — The Wages of Fear, 4 (7); Cat On a Hot Tin Roof, 18 (7); Torn Curtain, 25 (7).
Park Royal — Hercules Attacks, 11 (7); Late Shows — The Fall of the House of Usher and The Raven, 30 (2).
Praed Street — Hang 'Em High, 4 (7); Lord of the Flies, 11 (7); The Girl Rosemarie, 18 (7); Tarzan and The Valley of Gold, 26 (6); (Matinee Only) — The Deadly Affair — 26 (6); (Evenings Only).
Stockwell — The Leopard, 8 (3); For a Few Dollars More, 26 (6).
Tooting — Tobruk, 12 (6); The Graduate, 19 (6).
Allerton — Belle De Jour, 4 (7); Charlie Bubbles, 11 (7);
Bradford — Belle De Jour, 5 (6); Special Late Night Preview — Baby Love, 9th; Baby Love, 12 (12);
Brighton, Curzon — The Graduate, 1 (7); Brighton Film Festival — Joan of Arc, 8th; Swan Lake (Bolshoi), 9th; The Birds, 11th; Twelth Night, 12th; Julius Caesar, 13th; Accident, 14th; Under Capricorn, 18th; Late Shows — The Boyars Plot, 9th; Alexander Nevsky, 10th; So Close to Life, 16th; (Evening) — Balthazar 16th; Harakiri, 17th;
Burnage — Lady in Cement, 4 (7); Seventeen, 11 (7); Baby Love, 18 (7); The Flesh and the Fiends and The Terror Strikes, 25 (1).
Chester — Hang 'Em High, 4 (7); Mal D'Africa, 11 (7); Intimate Report, 18 (7); Late Shows — Naked Alibi and Dr. Crippen, 17th; The Brides of Dracula and The Kiss of the Vampire, 24th.
Glasgow, Curzon — Georgy Girl, 5 (6); Night Scandal in Japan, 19 (6); Cat Ballou, 26 (6).
Leicester, Cameo — The Graduate, 4 (7); Intimate Report, 11 (7); Far from the Madding Crowd, 18 (7).
Loughborough — I Am Curious — Yellow and And God Created Woman, 4 (7); Love In Our Time, 11 (7); Late Show — The Naked and The Dead, 10th.
Manchester — Accident, 5 (6); Who's Afraid of Virginia Woolf, 11 (7); Libido, 18 (7).
St. Leonards, Curzon — If, 4 (7); Seventeen, 11 (7); The Curse of the Mummy's Tomb, 25th.
Taunton —Late Shows— Hell and High Water and Reptilious, 10th; The naked and the Dead, 24th.

tatler clubs

Leeds, City Square — Sex Killers Incorporated 4 (7); Naked Temptation 11 (7); Trans-Europe Express 18 (7); Lust in the Swamps 25 (7).
Glasgow, Renfield Street: Tatler Cinema Club. Nude Camera 4 (7); Godard's Weekend 11 (7); Mondo Keyhole 18 (7); The Pornographer 25 (7);

Above: From Jean Maley's "Hold-up pour Laura" which is now titled "Faithful in my Fashion" and showing at the Cameo Royal with "Loving Feeling." Laura is in the traditional vein of gangster girls who will do anything for their man and who pay for it in the end. Laura is played by Sylvie Breal whom readers may have admired in previous CFR illustrations of Robbe-Grillet's film, "L'Homme qui Ment".

UNIQUE FILMS

Have the most exciting range of 8 mm. Glamour Movies available. Illustrated lists of our exclusive productions available to adults only on request.

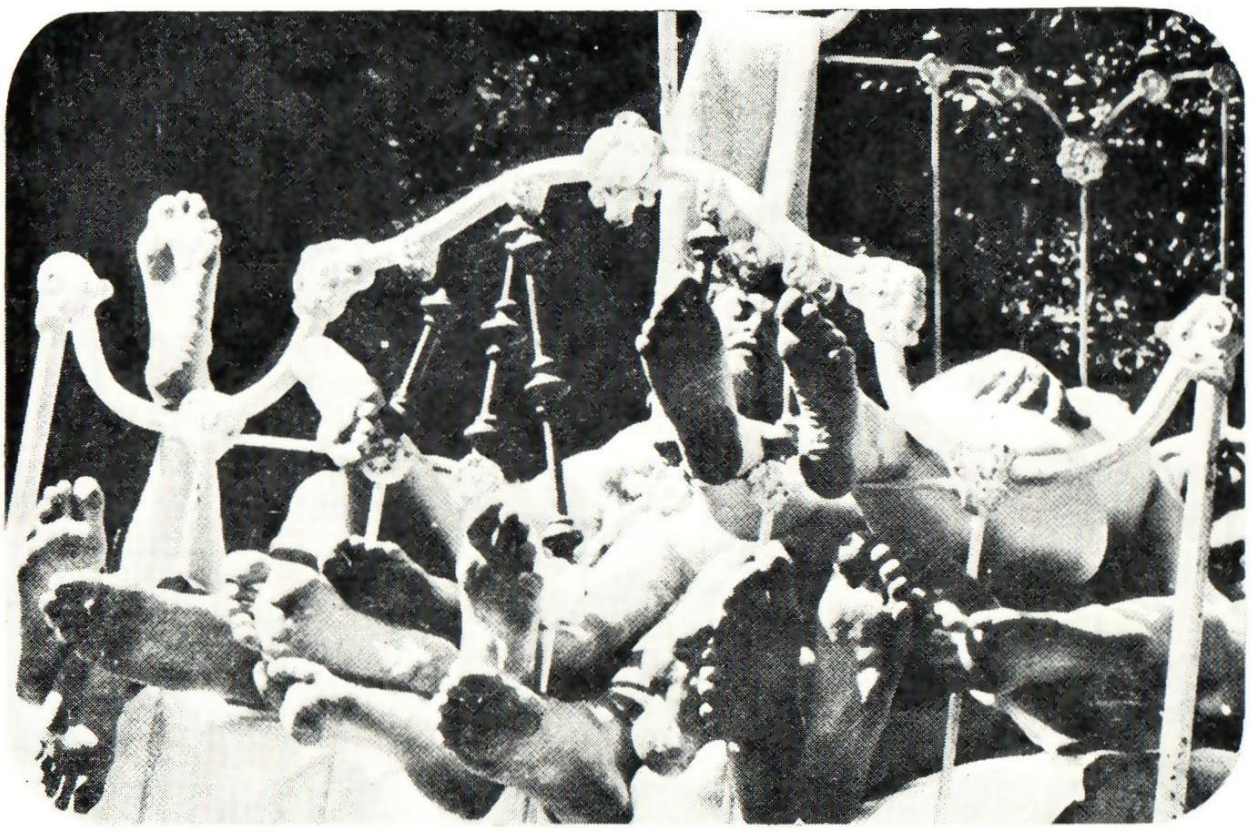
Uncut 50 ft. B/W sample 10/-
Standard or Super 8.
Colour sample £ 2.0.0.

UNIQUE FILMS (C.F.1.) West Central Street
LONDON W.C.1.

TRUFFAUT'S "Baisers Volés" and Pasolini's "Oedipus Rex" and "Theorem" all opened last month and must be seen. With Jean-Pierre Léaud Truffaut achieves a comic style that is often Chaplin-Semon-esque and there is, too, the underlying sympathy for unrequited love. Truffaut always says his films turn out more serious than he intends — we have a feeling that this is a case in point.

The Camden Festival runs through this month and is concerned with contemporary Swedish arts and the Hampstead Everyman is obliging with a Swedish season.

Below: A superbly surrealistic image from James Broughton's "The Bed", one of the films in the All-Night Orgy of New Underground Movies, May 23rd/24th. New Cinema Club — see advertisement.



Oberhausen. from page 5

and rather theatrical piece that ends with mermaids dragging their menfolk into the sea. Another entry, "The Mutt", directed by Kees Hin and K. Schippers, consists entirely of a script in close-up, with the camera flicking down over the paper to show a new stretch of dialogue and technical instructions once we have digested the previous lot. Films like these seem light years away not only from the great "orthodox" documentaries of Haanstra and van der Horst, but also from the more recent achievements of the Dutch cinema like Frans Weisz's "Sunday on the Island of the Grande Jatte". Happily Weisz has just finished a new comedy short about the Creation, with Asta Weyne playing Eve. During a short visit to the Netherlands before Oberhausen, I also saw a remarkable new Dutch cartoon. "In the Void", painted and animated by Ronald Bijlsma, about a little boy who is turned from sweet innocence into a veritable red devil.

Below: Robert Bresson. His "Balthazar" is in the Brighton Festival (Curzon):

Make new friends of the opposite sex in the most reliable and inexpensive way. Over 50,000 successful introductions!

Sim

Free details S.I.M. (61) Braemar House, Queens Road, Reading, Berks.

CONTINENTAL FILM REVIEW
Back Numbers available:

2/- per copy; U.S.A. 50 c.

1965: April, July; 1966: March—July, Sept., Nov. 1967: May—Dec. 1968: March—Dec. 1969 — Jan., Feb., March, April.

Special issues: December 1963; 2/6 per copy; U.S.A. 55 cents per copy.

POSTAGE — PRINTED MATTER RATE:
UP TO 3 COPIES 6d., USA 10 cents EXTRA.
3 to to 6 copies 1/–, USA 20 cents EXTRA
6 COPIES OR MORE POST FREE
Money with order to:
71 OLDHILL STREET, LONDON, N.16.

LONELY? BORED?

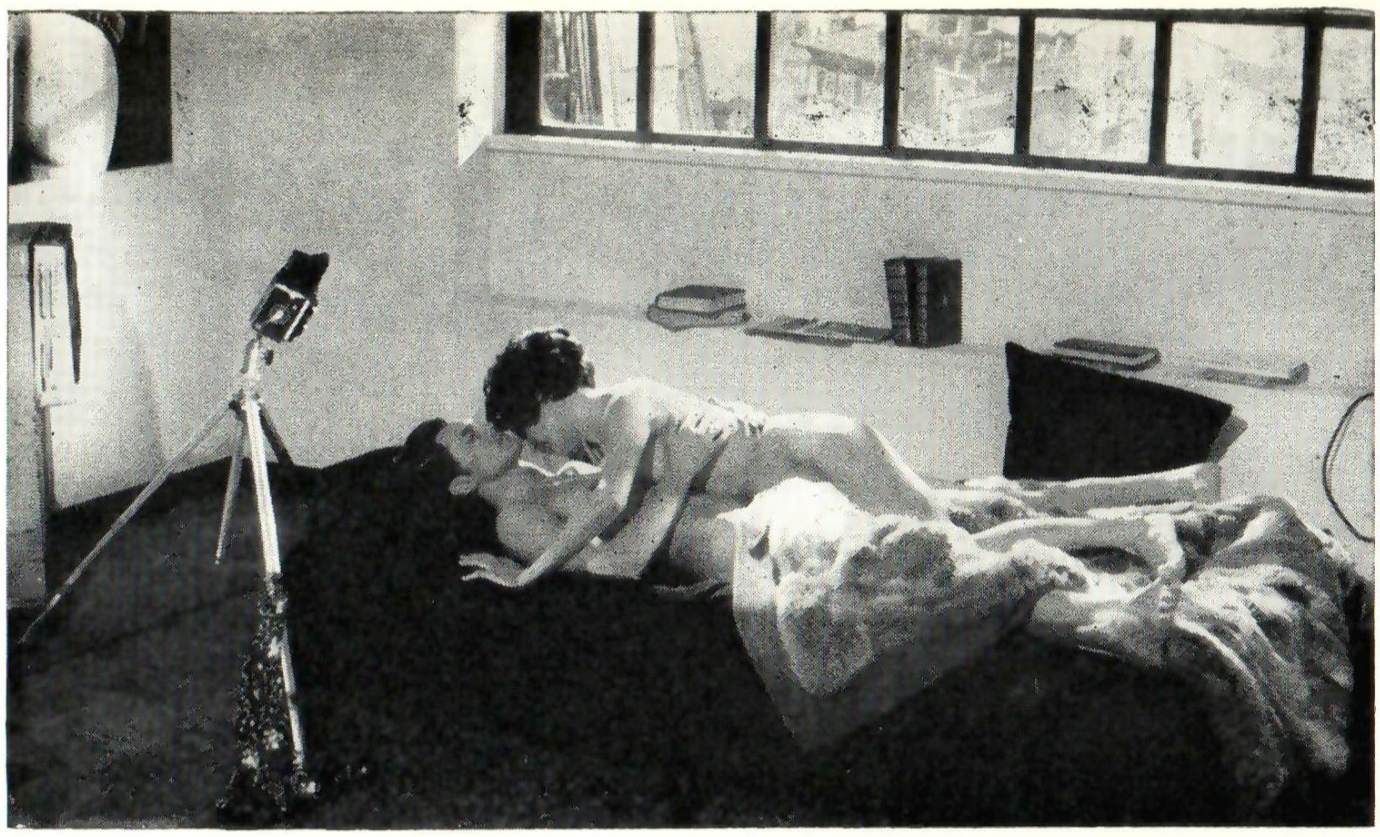
Find friends, pen-pals, romance, marriage or adventure at home and abroad: Send s.a.e. for details now to: ELITE FRIENDSHIP Bureau, 104, Lower Ford Street, Coventry. The ONLY guaranteed club for both sexes young or old, single or married. Use our Experience for Your pleasure!

Penfriends of all ages wanted for correspondence with others at home and abroad.

Send a stamped addressed envelope for full details to:

THE PEN SOCIETY,

(Dept E. 96) Chorley, Lancs.



Left: From Maurizio Liverani's first film, "Sai Che Cosa Faceva Stalin Alle Donne?" ("Do You Know What Stalin Used to do to Women?")

sai che cosa faceva stalin alle donne?

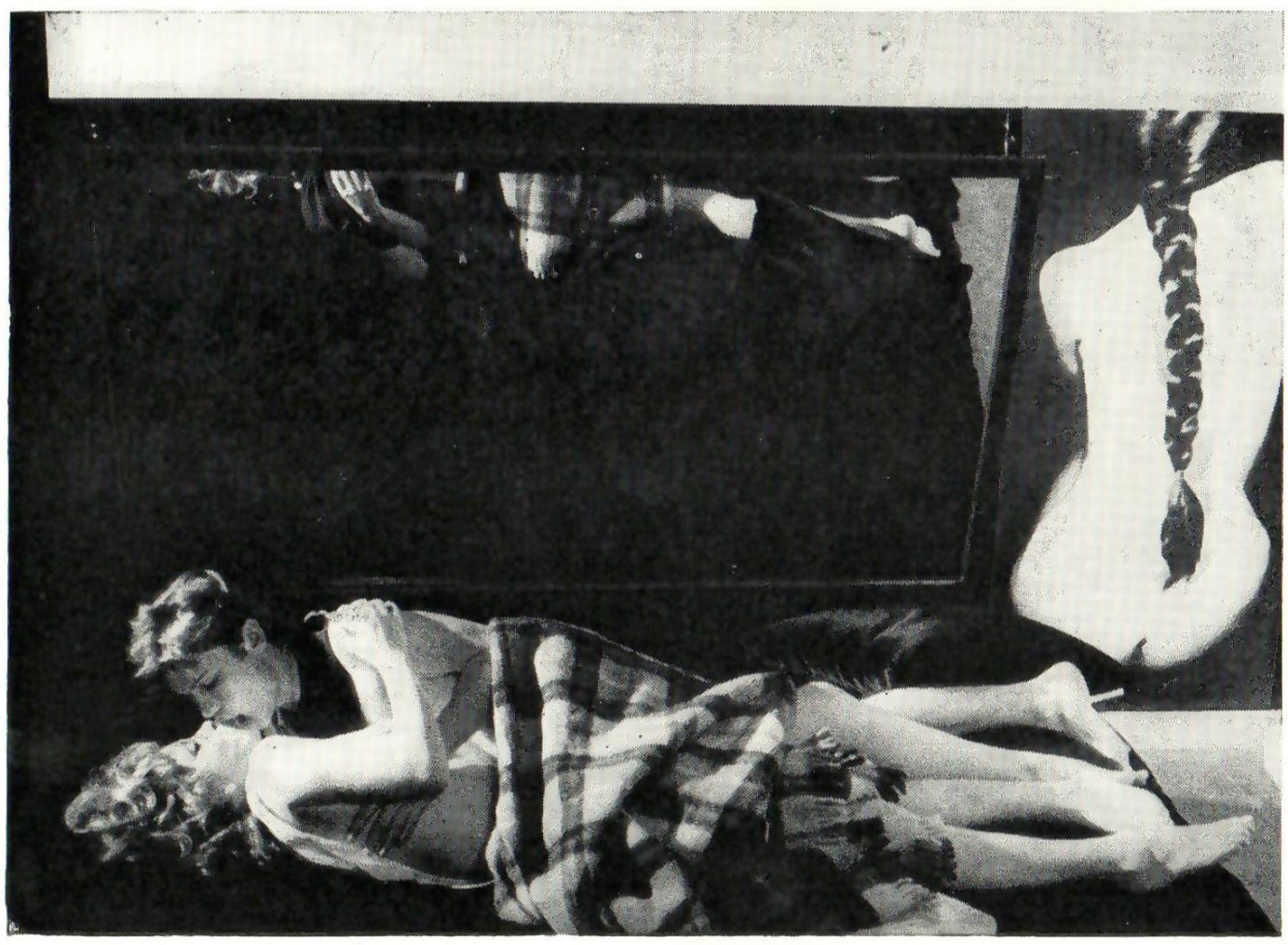
Left and Below: Benedetto plays Stalin while Aldo believes in love.

Maurizio Liverani's first feature film, "Sai che cosa faceva Stalin alle Donne" ("Do you know what Stalin used to do to Women"?) opens with his hero Aldo left high and dry by both his wife (who ironically makes violent love to him for the last time) and his mistress.

Non too dismayed, Aldo carries on with his job — a director of magazine photo stories — his current story being "Venus in Furs."

He then visits his friend, Benedetto, whose particular fad is to identify himself with the several Communist heroes from Stalin to Ho Chi Minh. When Aldo calls he is entertaining a South American girl as Che Guevara.

With Aldo he goes to a film club where an old film revives their memories of the heroic years. Aldo and Benedetto, two young idealists, join the Communist party and are ordered to protect an influential politician. But he has a very young and amorous wife and they are asked to amuse her.



Left: From "Sai che cosa faceva Stalin alle Donne?" the first film of journalist and film-critic, Maurizio Liverani. It is a satire on the period when Stalin reigned and when, in Rome, there was a (as the author defines it) communist aristocracy — in other words, when it was fashionable for the young people of well-to-do familles to join the Party.

Benedetto disguises himself, one day as Trotsky, the next as Stalin — Aldo has the more practical suggestion of making love.

Days of high idealism and heroism. Benedetto's disguises become a mad obsession with him and he finally ends up by meeting Aldo, on his way to Vietnam, dressed as Ho Chi Minh.

italian notes

Paolo Cavara, ex Jacopetti partner on "Mondo Cane" is making "The Ravine", a war film centred on a Rumanian partisan and a German soldier during the last war. David McCallum and Nicoletta Machiavelli are the leads.

Alberto Moravia's new play "Il Dio Kurt" has been bought for the cinema by an Italian company. A Moravia story currently being filmed is "The Invisible Woman" with Giovanna Ralli making a return (from Hollywood) to Italian studios.

Vittorio Gassman's new film is "Thirteen" in which Sharon Tate will also star. Film, to be directed by Luciano Lucignani, is about a mysterious inheritance comprising thirteen chairs.

Sergio Corbucci will direct a new Western in the summer "The Specialist" starring Johnny Hallyday and Jack Palance.

Liliana Cavani (see Galileo) is directing "Antigone Love" with Britt Ekland, Pierre Clementi and Tomas Milian. After this she is due to make "The Cannibals."

Below and bottom right: A little loving from the Napoleonic period in "Sexy Susan Sins Again" ("Frau Wirtin hat auch einen Grafen") to be seen in town shortly. This is a sequel to the previous film directed by Franz Antel "Wirtin von der Lahn" (see CFR Feb. 1968). Terry Torday, Jeffrey Hunter, Pascal Petit and Hannelore Auer are the players.

SUSAN SINS AGAIN

Left: Laura Antonelli in Max Dillmann's "Venus in Furs." Coincidentally, Aldo in "Sai che cosa faceva Stalin alle Donne?" (see opposite page) is directing a magazine photo-story of the same novel.

Belgium and Holland from page 11.

destination without any real delay. . ."

The idea of mixing reality with imagination, of blurring continuity is not very original. It has long been in vogue. It has already been done in i.e. Fons Rademakers' feature "Like Two Drops of Water" (1963), but nevertheless this short is a professional and accomplished attempt by a talented director and crew.

In Holland Joop Geesink and his men of "Dollywood" have contributed to the art of the puppet film: commercials for Phillips. The famous animator and trick-film specialist George Pal has worked in Amsterdam for a few years. But that was all in the field of animation and trick-film. Ronald Bijlsma is Holland's new hope and glory. His 6-minutes 35mm — Eastmancolour film "In the Void" is a very interesting piece of work. It is a composition of forms and colours. The still illustrates the theme of this film: modern life is full of violence and brutality. "In the Void" cannot be compared with Bijlma's other cartoon "Het Duel." There is no real animation, there are no "human" figures. "Het Duel" reminds one of some British cartoons like "The Apple", 100% visual..

Jonne Severijn made his first film: "Short Seven", 7 chapters within 13 minutes, on 35mm and in colour. Prelude — Meeting — Image — Interlude — Image — Meeting —Sequel. describe a relationship between a man (Erik Plooyer) and a woman (Celia Nufaar). "Short Seven" is an attempt to break down the unity and continuity of a story, "to cool down a hot medium", says the director. It's a play with the elements of a story. "Short Seven" shows seven variations on one theme. This short shows talent and feeling for the medium.

Barbara Meter's "Familie Nasdalko aan zee" is inspired by (p)op, music and youthful sentimentality. It's an absurd collage full of sudden ideas. Barbara Meter shows her total engagement with the "swinging world of the teens and twens". Like her first film, "Norwegian Wood", this 12-minute short is filled with modern effects. It is a series of antics and jests, persiflages and grotesque pictures (the modern Dutch composer Peter Schat conducting the waves in a Bruckner symphony). A playful and "tasty" film, starring Joop Admiraal, Boudewijn de Groot (a well known Dutch singer), Sylvia Vijlbrief and Marina Schapers.

Other new shorts: "Flinkevleugel" by Ruud van Hemert; "The Year of the Plague" by Erik van Zuylen; "De Tijd Geest" by Johan van der Keuken, an intriguing portrait of our time with riots, demonstrations, naked flowergirls, poetry, etc.

"In den Beginne, Tenslotte . . ." ("In the Beginning, at last . . .") is the title of Frans Weisz' new short film (20 minutes). Weisz, very promising with his beautiful short "A Sunday on the Island of the Grande Jatte" (1965), became a man in the background after the (to him) disappointing results of his first feature "Gangster Girl."

BE THANKFUL YOU ARE BRITISH YOU CAN PURCHASE

News and views of World Wide naturism with unretouched natural photographs in colour and black and white. Available ONLY by subscription.

OUR PUBLICATIONS CANNOT BE SENT TO COUNTRIES WHERE . . . . .

NATURISM is BANNED or PROHIBITED

Send for the following POST FREE Latest edition of

☐ **SUN AND HEALTH** 7/-

☐ **SUN SEEKER** 7/-

NATURIST SPECIAL PUBLICATIONS FULLY ILLUSTRATED

☐ NAKED IN THE MEDITERRANEAN
☐ IN THE MOUNTAINS
☐ YOGOSLAVIA—NUDE
☐ AN ISLAND PARADISE
☐ YOUNG & JOYFUL AGAIN
☐ TEENS AT THE BLUE DANUBE
☐ NAKED IN THE SUN
☐ AT THE LAKES
☐ NATURIST YOUTH ACTIVITIES
☐ NUDE IN YOUR GARDEN

8/6 per copy
any six sent for £2.5.0
All twelve sent for £4

Bound hardcover books:
ORTIL'S CANOE PIRATES £4.4.0
(teenage youth)
SONS OF THE SUN £5.0.0
(male nude)

☐ ILLUSTRATED CATALOGUE
☐ U.S.A. ILLUSTRATED CATALOGUE and 8 mm film catalogue

FREE

Please send me the above "NATURIST" publications where I have indicated for which I enclose Cheque/Postal Order to the value of £_____and I understand that copies of SUN and HEALTH and other Naturist publications from SUN and HEALTH Ltd., are supplied on condition that they will not be passed to other than bona-fide Naturists, or those sympathetic to the movement, nor will I permit the magazine or photographs to be mis-used.
For your convenience all copies of our magazines are sent in plain sealed envelopes.
Please indicate if

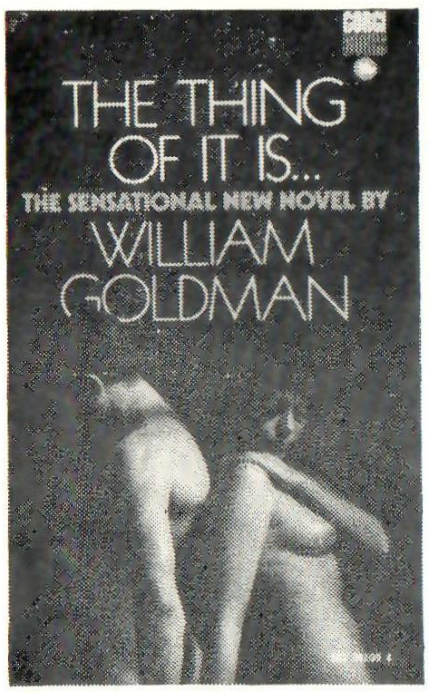
☐ **A Naturist** ☐ **Sympathetic to the movement** **Signed**_____
I am over 21 years of age.

NAME_____
ADDRESS_____

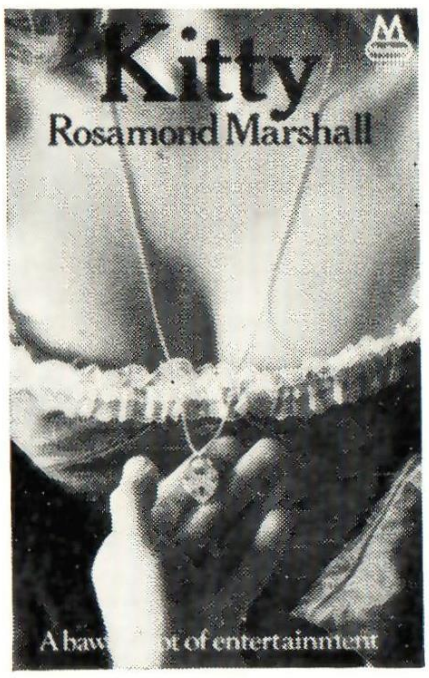
S. & H. LIMITED, 37 LOWLANDS ROAD, HARROW Middlesex

C F R BOOK SERVICE

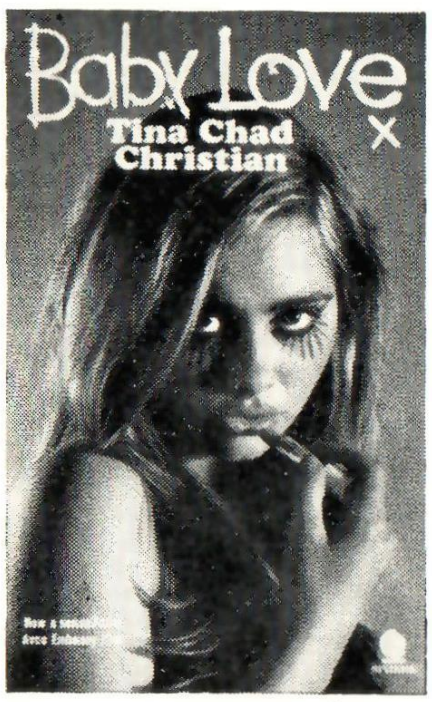
ORDER WITH CONFIDENCE FROM THIS LIST



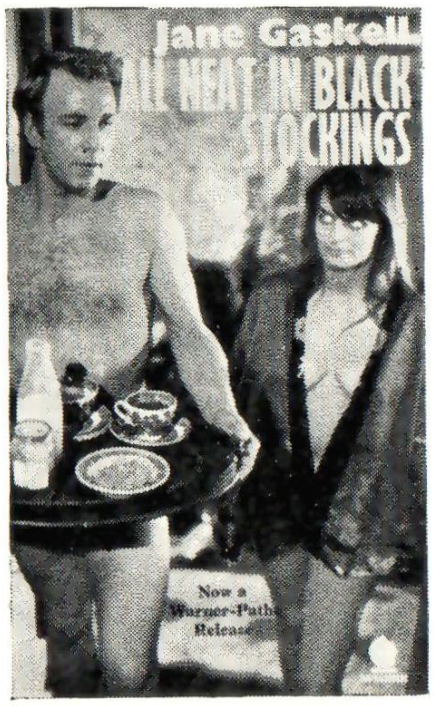
THE THING OF IT IS. Wiliam Goldman's novel is a small miracle. Highly Recommended for married types, those living in or out of sin, those considering it — or marriage, or just anyone who likes the opposite sex but is a little worried about the whole thing. **PRICE 4s.**



KITTY. In the boisterous traditions of Fanny Hill· Moll Flanders, Forever Amber. Kitty, plucked for her beauty from the grime of 18th. century London. The aged Duke who married her and gave her the title she wanted. But it took other, younger, men to satisfy the cravings of a woman made for love.
PRICE 5s.

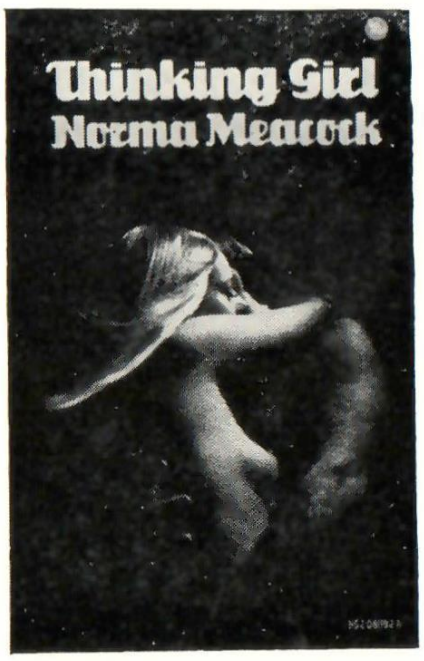


BABY LOVE. Luci's tortured mind is briliantly revealed . . . the sex scenes are written with rare maturity . . . entirely credible" (Liverpool Daily Post) **PRICE 5s.**



ALL NEAT IN BLACK STOCKINGS. Ginger is a window cleaner with the Knack. He never stays long with his conquests until he meets Jill the 15 year old virgin in plastic mac and black stockings. **PRICE 5s.**

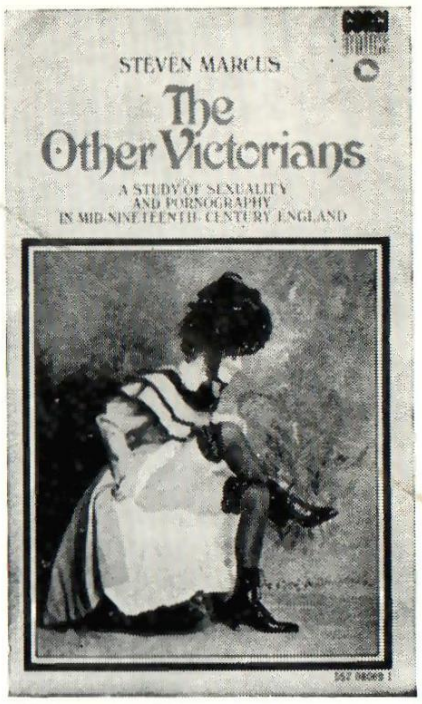
SEVENTEEN. Now the book of the very successful film. Jacob wanted to learn about sex. He knew the theory but he wanted experience, Vibeke was only too willing to help him. Once initiated, Jacob couldn't practice enough. Hasigne, the buxom maid, Miss Rosegold· were both eager to further his education. The book describes the sexual awakening of a teenage boy and the women who taught him the delights of love. Two volumes, complete and unabridged. Part 1 and parts 2 and 3).
PRICE 5s. each.



THINKING GIRL. Lindy Lou goes through a lesbian affair, normal sex, marriage and childbirth before she is brought up against the Hegelian warning that we are what we do. (David Haworth: New Statesman) **PRICE 5s.**

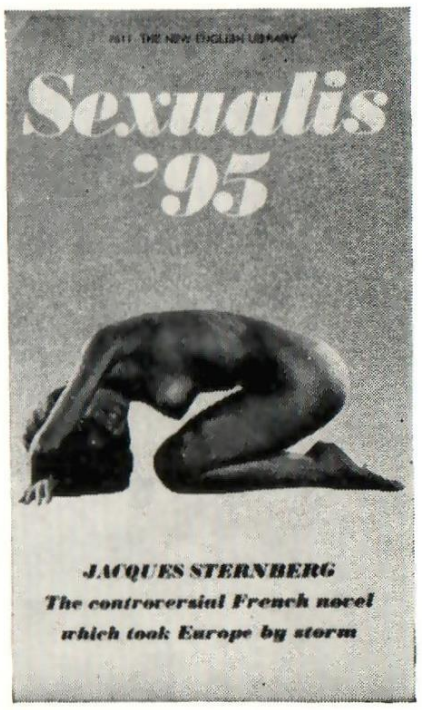
BELLE DE JOUR. Imagine what it must be like in one of those places. At the mercy of the first man to come in . . . The Story of an outwardly contented young French housewife whose cravings led her to degradation. **PRICE 5s.**

From the Publishers of the tremendous successful 'Pussies in Boots' and 'The Americas after Dark', now comes **'BLACKBIRDS'.** Nearly 200 pages of photos of today's most Erotic Girls,
PRICE 12s.6d.
The Americas After Dark — Nearly 200 pages of startling pictures of the lavish and seedy glamour of the Americas after dark. Alongside the pictures, Eugene Crammond has collected a set of frank reminiscences from the States to the West Indies, but it is best that only the adult and unshockable reader, ventures into the pages of this uncensored survey . **PRICE 12s. 6d.**



THE OTHER VICTORIANS. 'Eccentric, quirky, adventurous the Victorians most certainly were.' (Nova).
PRICE 10s.

THE EXPERIMENT. In a provincial American University, grant—hungry and anxious to up-date its image, an institute is set up to investigate human sexual response. The two scientists in charge have their own problems, as do the various volunteers, prostitutes, homosexuals, exhibitionists and students in a riotously funny assortment. The laboratory equipment includes a bi-sexual love-making robot. And what happens when a sweet young research assistant is ordered to make love in front of the cold eye of the laboratory's movie camera. **PRICE 7s. 6d.**



SEXUALIS '95. The year 1995 — the world is totally engaged in the pleasures of eroticism. The biggest tax is paid to the Sexual Finance Bureau. On the railway lines, a visit from a prostitute is included in the price of the ticket. **PRICE 5s.**

Books up to 8/-, please add 6d. postage; Books over 8/· post free. Unless postage stated.
Send money with order to:
EURAP PUBLISHING CO. LTD.
71 Oldhill Street, LONDON, N.16.
FULL LIST OF BOOKS FREE WITH EVERY ORDER OR SEND S.A.E.
PLEASE USE BLOCK LETTERS

MIRACLE FILMS present

'X'

starring **DEREK AYLWARD** **and a bevy of gorgeous Form Mistresses**

with ROSE ALBA and HUGH LATIMER

PLUS

SWEDEN HEAVEN AND HELL 'X'

now showing

AT THE JACEY TATLER CHARING X Rd.